



Flinders Petrie

# DECORATIVE SYMBOLS AND MOTIFS FOR ARTISTS AND CRAFTSPEOPLE

3064 Copyright-free Designs from the Ancient World





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400 Symbols for Design from the Ancient World

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# DECORATIVE SYMBOLS AND MOTIFS FOR ARTISTS AND CRAFTSPEOPLE

3064 Copyright-free Designs from the Ancient World

BY  
FLINDERS PETRIE

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# DECORATIVE PATTERNS

## OF THE

### ANCIENT WORLD

The purpose of this collection is historical, and any interests that it may claim by racial characters or charms of form are only by the way. It stands as a first outline of an index to all the decorative imaginings of man. The subject is boundless, and to wait for completion would bar any useful result. This beginning of an arrangement of the matter will serve for sorting new material into a form in which it can be compared, registered and consulted.

The limitations of the subject in this volume are where it would trench on ground which is sufficiently known already. The course of civilizations since A.D. 1000 are so far familiar that the artistic connections would not add to our history of events; the architectural studies of capitals and mouldings are so many that they form an entire subject, well-worked, which would overbalance the general history of decoration if included here; the whole theory of interlacing (ACM) or the enormous mass of mosaics in the Roman world seldom add a new form; the many long trails of degradation of forms, human, animal, and vegetable, are usually of little value, as such subjects may equally well be adopted by any people, and simplification usually follows. Geographically this series is limited to Europe and Western Asia, with their links to other lands, but ignoring designs which are special to Siberia, China, or India.

The value of decoration, historically, is due to its having no stimulus of necessity. Where an invention is obviously needed, man will repeatedly invent on much the same lines, to meet his wants. But there is no general need fulfilled by drawing a spiral, rather than a triangle or an octopus. There is great diversity of fertility in different peoples; some abound in fresh ideas—like the Cretans or Apulians, others are limited to two or three stock devices—as the Babylonians or Chinese. The historic connections of design that can be traced, with due regard to place and period, give a strong

presumption of a real connection between the designers. This may be due to descent, which will revive a forgotten style after it has been overlaid—like Late Celtic, under Louis Quinze (see LY 96); or it may be a racial movement, like the spread of Hellenism in Asia; or by trade connections—as the Mykenaeen style in Egypt, or Chinese in England; or it may be owing to the labour of captives, like the foreign motives in Roman work (see LY 66, 68; WZ 2), or the plait borders unknown at Pompeii, which appear after the Dacian war.

In selecting examples, it seems best to avoid mere intricacy of overloading a basic motive, where no additional idea is added; where such were brought in, it is better to simplify them if too elaborate, as the real motive may be hidden by irrelevant complication. We do not look for hyperboles in an index.

The material subject of a design is only incidental to the quest for motives, whether it be drawn from utility, such as basketry or netting, or from beauty as in plant forms, or from religious symbols as the cross or swastika, or from art and man's device. The scale is immaterial to the nature of the form, and only convenience of size and of detail is followed here. In selection, the earliest examples are always taken, after them the most widely spread, and variants which may be found elsewhere, also any unusually late examples. The mere repetitions of common types in a country are needless for our purpose.

The numbering is designed to allow of the largest amount of expansion without irregularity; thus between 3 and 4 can come 31 to 39.

The first entry in the reference, beneath each drawing, is that of date; if known, in years, it is stated as + for A.D. or - for B.C. If the century alone is known, the middle date is entered. When no definite date is found, a guess has been made from the general circumstances, as being better

than nothing, and is marked with a query. The wider divisions are by Egyptian dynasties in Roman numerals, or by the Minoan series, or by the ages of Neolithic, Bronze, and Iron. The nearest equivalents are stated in a table, on the first page of plates.

The second entry is the name of the place, when it is recorded; if obscure, the region is quoted, as the detail can be seen in the original work.

The third entry is that of the source, extracted from over two hundred and fifty works, including many long series. The abbreviations are given in a list. Commoner publications have been preferred, as being easier for verification. Arabic numerals are those of figures, if in a single book, as a translation will retain those numbers; they denote pages, if in a serial. Roman numerals are for volumes (capitals) and plates (small).

It is needless to write obvious conclusions which are seen on looking at the classified examples. Necessary notes of new conclusions and ideas are sometimes put on the plates or, if long, are

in print. A plate should explain itself as far as possible, and not be issued in the dignity of silence.

I have looked forward to doing this work for the last thirty years, and prepared for it. The selection and pencilling are on my own responsibility, and most of the inking in; some inking was done by other hands, and the shields and natural plants are mostly due to Miss Phyllis Gardner's brush work. Any spare space in a plate is left as a blank for making additions.

Those whose purpose is not historical, but artistic, will be aided by the references to the original sources which they require; the sketches here are merely an index.

I hope that every twenty years or so, supplementary plates will be issued by other workers after me, and that a flood of new connections will result from discoveries so much needed in the Middle East. This corpus is a preparation for the co-ordinating of all the new material.

## NOTES.

Pls. I-III. *Hero subduing Animals*. The general idea of the A class is that of a controlling deity, which dominates the strongest powers of Nature, represented by lions, bulls, or horses. This symbolism originated in Elam or Iraq, and thence penetrated westward, mainly through Assyrian influence. The Gilgamesh series, AD, is a special form of this idea, but was linked with the rest. The female type is Ishtar, AN, passing into Astarte, AR, mixed with the Mother type of Cybele, AP 8, and the Earth goddess, AP 3, 6. In the West this passes into a deity dominating wolves, AU, or birds, AV, the most intractable creatures.

Pl. IV. *Animals*. The type of two sphinxes, or animals, with a middle column seems to start from Greece, and was continued late there, BA 8. With a middle tree it begins in Egypt, F 1, under Elamite influence; it is early in Iraq, BF 2; from Asia it came into Egypt, BC 8. Pairs of lions without a pillar appear early in Elam, BJ; and sphinxes in the West, BG.

Pl. V. *Animals*. The two snake-headed monsters, BK 2, 4, certainly passed from Sumer to Egypt. The dugong, BM 3, was the figure of Ea the god of wisdom, who rose from the Persian Gulf; it was corrupted in Assyria, as BM 5; thence it passed, under Assyrian influence in the north, to Denmark, M 8. The Glutton head, BN 2, is the main figure in Chinese decoration, where it degraded until formalised as N 4. The twisted snakes type is earliest in Egypt, BP 2, 3, but strangely survives along with rosettes in India, P 5. The form of about 2000 B.C., P 1, has a central staff which brings it nearer to the Caduceus. The two swords with guarded grips are the earliest that we know, P 1.

Pl. VI. *Vase and Animals*. This type originated in a Bacchic group, BT 2, with it a vase and plant became associated, V 2 to 5. Next a vase of fruit appears with birds of any kind, W 2, 4. The peacock was placed in decoration in China before this age, W 3, and first appears in western sculpture, on the porphyry sarcophagus of

Constantia, A.D. 330. At 560 it became usually placed with the vase and plant.

Pl. VII. *Animal Forms*. The triskele appears first about —1500, CB 12; this plain geometrical form, CB 60-75, precedes the development as human legs, CD. A Roman version was the development as dragons' heads, CF. The Chinese dragon seems to be copied from a bird, about —1000, CH 2; it passed under Norse influence, CH 6 (see MQ 3, 6, 84), and became denaturalised, CH 8. The Nautilus passed through various stages since —1800, CN 2. The shell is reduced, the arms formal, by —1300. Later the shell was the main object, with three arms, CO 2, and came down to —500, CO 7. Various other marine animals are difficult to identify.

Pl. VIII. *Octopus*. The naturalistic type, CR 2, of —1800 became regularised by —1600, CR 3, and formal soon after, CR 5. The eight-armed form was revived in the Dipylon ware, CR 8, and seems to have penetrated to the back of China, CR 9, where it is less likely to have been re-invented from the coast. The four-armed type soon arose, about —1400, CT 2, 4, 5. Then the two-armed which lasted to —1300. The period of transfer of the type abroad is thus indicated by the stage of simplifying: to Spain by —1500, to Brittany by perhaps —1200, CU 9. Other forms are of doubtful origin, CX.

Pl. IX. *Naturalistic Plants*. Plant forms are the earliest types of decoration, in France, DM 1, 2, and in Egypt, DM 30-66, at the beginning of prehistoric art. As no magic powers can be supposed to be gained by this variety of species, they warn us against seeing magic intent in the frequent forms of animals; the taste for beauty will produce one as well as the other.

Pl. X. *Lotus*. The lotus was but little varied in Egypt, and it spread mostly from the Assyrian form, DR 4; from this it entered Cyprus and the West, also passing into Scythia, DR 9.

Pls. XI, XII. *Lily*. The lily was adopted in Crete about —2000; EA 2, 5. It became formalised by —1400, EC 3 (see FH 1, 2), and lost to nature, EC 7. In Syria it passed to a different type, BC 8, which was fully treated, as a botanical exposition at Amarna, in —1370. There the parts were clearly set out, ED 2, the pistils (marked P), the anthers (A), the calyx (C), and the spathe with a withered tip (S). These parts continued to be distinguished when the form was borrowed in other lands, down to the Hittite form, EK 7. At this stage it underwent a formalising by the Assyrians,

who did not understand it, EM 3, which may be called the bowl type. This went through western stages till it became ES 4, 5, 6, and then grew into a third form, ET 2, 3. Then this ran through a thousand years of classical varieties until it disappeared as EY 7, 8, 9. A detailed account of the development was issued in *Ancient Egypt*, 1929, p. 65.

Pl. XIII. *Palmetto*. The palmetto was brought into Egypt by 2800 B.C., FA 1, and *Emblems* 20, pl. LXXXV. It was greatly developed in Assyria, inserted in volute capitals, FB 2, 4, 5, 6, and adapted to running borders, FC. The Greek types combine the acanthus leaf, FD, with the lotus standing on a degraded form of the lily, FD 5, three subjects in one. Pl. XV. *Formal Flowers*. The fleur-de-lis form is in Japan, FG 3, almost as early as among the Franks, see QK 4. It did not enter Italy in decoration till the Papal Alliance with the Franks against the Lombards in +776, and probably vanished from architecture after Charlemagne. The development of the lily with curled and spiral petals, FH 1, 2, is important for dating this form to 1500 B.C., when it was removed on the way to Britain, 23, 56. Pl. XVIII. The foliage forms seem to pass from acanthus to wild geranium in FU 3, 4. The development of foliage, FV 6, 7, in +800, was growing into a skirl in +750, FV 1, and +825, FV 3, and became disconnected from the branch by +840, FV 8.

Pl. XIX. *Arabesques*. These start in —300, developing a bract at the fork of a branch, GB 12, into a calix form, GB 16, 2. In the Praetextatus catacomb, +180, there was a real reversion to Nature, unique in such work, GB 4, 5. The arabesque became standardised for all apse mosaics of the IV-XII centuries. The Dacian form in GB 9 may have started the Chinese Han type, GC 3 to 8. Pl. XX. *Syrian*. Another strong design was the Syrian vine border, GE 2, 3, which grew into the fine school of the II<sup>nd</sup> century, GE 7, 8. This was taken up by Rome, GE 5, where it is found by A.D. 130, and passed thus in the 1st century to the Lower Rhine, GE 4, 6. There naturalised, it was carried by the Anglian invasion into England, and it is found upon the Northumbrian crosses, GG 2, 3, 4. The strength of the northern connection appears by the type of the natural interlacing of +750, as seen at Otley, being copied unnaturally in Russia by +1234. With this design in use on the Lower Rhine, there is no need to look to Syrian monks as bringing it to the Anglians.



Pl. XXI. *Symmetric*. The translation of formal plant design, GJ 3, 4, to Persia, GJ 5, and China, GJ 6, is probably due to Roman influence. But the Han style, GK 5, must be due to Assyro-Persian influence earlier, as in GK 4, which entered Russia. Pl. XXII. *Foliage Borders*. For the Persian affinity of the Moselle work, GQ 6, and pl. LXXXVI, 70, 83, and LN 71, 75, see Notes LXXXVI.

Pl. XXV. *Rosettes*. The pattern on this Pompeian potter's stamp, HC 2, so closely resembled the Egyptian rosette, HC 3, as to suggest that a piece of old Egyptian design had been brought over in a grain ship to Puteoli, and copied.

Pl. XXVII. *Inanimate*. The hills with plants and flowers, JB 1-7, are an interesting development of scenery in 1400 B.C. The radiate pattern, JE 6, is an extraordinary union of 7 and 13 points. Pl. XXVIII. *Radiate*. The most glorious radiate form is the sun on JQ 6, a yellow disc, with red centre, shining yellow rays and spangles of light on a blue ground.

Pl. XXIX. *Spirals*. The spiral begins before the Neolithic age in the Pyrenees, at the Azilian period, LA 8, LB 6, 10. Perhaps of the same age is that in Egypt of the prehistoric (Amratian) period, LA 13, which suggests a coil of thorny climbing plant, see LXXXV, 32, 33. On the neolithic Danubian pottery, the crossing bands on the spiral suggest that it represented a bundle of grass stems, tied at intervals to make it stiff for construction, LA 26, 28. In either case, it was of flexible vegetable origin, before it became formalised. The full grasp of it was in the aenolithic, with the noble types, LA 58, 63. The S spiral was as early as the whorl, LB 6, 10. Pl. XXX. *The Looped S* is also aenolithic, LC 16, 18, 20.

Pl. XXXI. *S Continuous*. The multiple band was favoured in Russia and Scandinavia, LC 60, 68, 70, 74, 94, 95, 96: while the spotted band belongs to the south, LC 62, 64, 66; LM 2. In Egypt, the circular spiral, C 86, 87, is of the XI and early XII dynasty, the oval, C 88, 89, is later in the XII, but was started in Ur at an earlier date, LJ 5; it was secondary in Egypt. The S with two sprigs, LD 14, or flowers, D 41, 28, 49, 56, began in —2500, and extended to —1500, LD 56. It was carried west and modified at New Grange, dated on the Irish side between —2000 and —1500. This accords with the Cretan dating. Pl. XXXII. *Band*. The band winding round centres, LE 3, similarly passed to the west and reached Denmark, LE 7, 9, in the same age,

LM 11. Pl. XXXIV. *The C Spiral* begins with LM 19, and seems to rise later than the S form. It is the earliest in Egyptian history, or M 7, about —3400. Pl. XXXVII. *Late Forms*. Spirals became fragmentary in Scythia and the north, LQ. A peculiar decoration with parallel lines of curve, LR, spread from south Russia, just reached Mykenae about 1600, but was otherwise all northern, and spread to China. R 9 and 95 are examples of false spirals, merely circles.

Pls. XXXVIII, XXXIX. *British*. The C spiral was settled in the British Isles, and the form of it, united with the lily with curved petals (extracted at the side of LS 56), comes from the flower, FH 1, 2, of —1500. The trumpet spiral was started in Crete, LV 4, about —1500 or earlier; it had passed to Britain by about +100, LX 4, and was eagerly developed later in Britain, LX 5, 7, and Ireland, LX 8, 9. The use in Britain was long before the period of Irish missions, and its arrival must have been in the Bronze Age, before it vanished from the south, probably about —1500 when other spiral patterns were transmitted. These spirals were here a thousand years before the Celts, who adopted what they found here already. The inflated style, LW, may be due to Celtic taste in each case, as it does not appear before that people. How usual spirals were for common purposes is seen in LX 98, 99, on objects in use.

Pl. XL. *Spiral Blobs*. The blob form, LY belongs to the North, a later growth of the bulbous, LV, and inflated, LW. It entirely disappeared after the Roman age, but revived by racial taste under Louis Quinze, LY 96, and infected the jewellery and furniture of that time. It appears on Roman lamps, Y 67, 68, probably due to the employment of the Gaulish captives of Caesar in the Roman potteries. The joining of spirals with a circle (often with double centres) in Britain is pre-Roman, LZ; then of Roman age in LX 4, and it continued into the Lindisfarne work, LX 5.

Pl. XLVI. *Interlacing Designs* belong originally to Norway, MN 2, 3; thence they were brought by the Anglian invasion into north England, N 4, 5, 54, 6, 66. They do not appear in Ireland till a later date, and they have no relation to the Celts, as plaits enter the British Isles a thousand years later than the Celts. Similar angular interlacing, as in rush work, entered Italy with the Lombards, and not earlier (MN 7, 73, 76, 79). It was combined with circular curves, partly by +700, MN 54, and completely by +825, MO 2. From Milan, O 4, +880, it passed to Ireland +924. It

continued in more complex forms in Italy till +1132, MO 8. It is distinguished from interlacing of the Goths, for that was not angular, but curved, as in osier work, see MH 65, 68, 69. The origin of all such interlacing is probably for the screens used to subdivide tents.

Pl. XLVII. *Animal Interlacing*. Interlacing was elaborated by the Norse with animal figures and dragons, MP. The complex dragon plaiting, MQ 8 (one animal shaded to show the form), gave rise to a figure of 8 pattern, MQ 84. Wire work was developed in the north, MU 2 to 5, by +680, and copied after the Norse invasion of Ireland, MU 7, B, of +850 onward. Wire threading on a chain was also imitated, MR 4.

Pl. L. The divisions of a circle are by 4 in Egypt and early Crete, where compass-struck patterns were unknown; but by 6 in Assyria, Syria, Greece and Italy, owing to facility of division by compasses. Pls. LI, LII. *The Skirl* seems to be intended to indicate circular motion, as in PT 9, the drawing of a chariot wheel.

Pls. LIII, LIV. *Shields*. The shields of northern races yield much of the decoration which has otherwise all perished in their woodwork. The Daci, on the column of Trajan, used vegetative forms, QC, D, and the crescent QE. Torques were worn by Daci, QF, and by Celts, QG; one was on the left arm, as in the story of Tarpeia, and two or four for higher ranks. On the column of Aurelius, the enemy in chain armour were the Marcomanni, as such armour was used in Holstein, QH. The Quadi used scale armour of horn (Ammianus), and this identifies the type, QK 1. The fleur-de-lis, K 4, is probably of the Franci, who were in the war of A.D. 417. The shields, QR 2, 3, 4, may be of Roman legions. The circular shield belonged to Greece and Gaul, QT, V. The Scythian type is identified by QX 2, but became so fashionable in art, that it is hard to draw conclusions from its presence in Gaul, X 5, and Etruria, X 6, 7. For the signs on Scottish grave-stones, which appear to be shields and broken spears, see Pl. LXXXVII: as this origin has not yet been discussed, they are left in the miscellaneous class.

Pl. LV. *Band of Balls*. This pattern seems poor as a design, but it was very popular in the north. It touched the south at Mykenae, RN 4, and north Italy under the Lombards, RP 84, Q 4, RR 1, 2, 4, 5, 6, but never rooted there. It entered England, Q 2, 3, with the Jutes, and is found rarely on early fonts. Pl. LVI. *Architecture*. A

surprising feature, which has been overlooked, is the early use of the arch. In the neolithic age in Germany there were pillars and arches, RX 2, apparently of brickwork, with stone capitals. In Cappadocia very early arches are figured, RX 3; and in Mykenae by —1700 there were actually pointed arches, RX 4. After these, it seems likely that the later figures, X 5, 6, 7 were also of arched buildings. The spiral column, which was early in Mykenae, BC 6, was in Italy by —500, RY 3, and in India by +200, Y 5.

Pl. LVII. *The Cross* was an early emblem, in Susa by about —3000, and in India, SA 4, distinguished by a double border, SA 1 to 4. This gives reason for regarding the sign in Egypt at the same time, A 6, 7, as being an emblem, and not merely a mechanical piece of line-work. It was equally known between these two countries, in Cilicia and Aleppo, A 8, 9. The more ornate barred ends, B 5 were added not later than —2000. The sign is also bordered in Egypt, C 7, and Melos, C 8. By —2600 the cross began to be elaborated in Crete, SD, and D 2 is an astonishingly early example, not far from the primitive figure, A 2. It fell into a coarser treatment on the mainland, SE. This pure equilateral form, without any ornament, SF 4, was that in the shrine at Knossos, dating about 2300 B.C., and is exactly the same as the well-known Greek cross of Christian times. It was also used in the north, by the example F 3, from Laibach. It was adapted to woven stuff for clothing, SF 7, 8, and by —1400 in a fanciful form, G 7, 8, it was probably made in Crete, and imported to Egypt for hangings. After that, it became degraded, SJ. In Assyria, SK 5 to 9, the terminals were emphasized, and copied thus in the north, SK 2.

Pl. LIX. *Christian Age*. On reaching Christian times, it is clear that the pagan forms were retained, M 3 continued as N 1, 12; M 1, continued as N 15; N 4 continued as N 45. None of the pagan ornate forms were used religiously till the Vth century, A.D. (Og, O97). Pl. LX. In the Christian monuments, the XP monogram begins in +331, and lasts till +470. The variant with the P made with Horus' lock of hair, begins +440, and continued to +560, but is common in Egypt later. The plain figure of the cross first appears in +380, and the jewelled cross in +425. The expanded terminals begin about +450. The Arian cross has discs at the terminals, SX 1, 12. The adored cross at Palenque, in Central America, has terminals of the type of +600. Such a cross may well have been taken by the Nestorian mission in +638

to China, and within the next five centuries there may have been Chinese communication with America.

A very important movement was the reforming activity of Leo the Isaurian, who tried to bring the Byzantine empire and law into a more modern condition. Part of the change was the iconoclast movement in A.D. 730, to which we must ascribe the removal of the arms from the great crosses at Constantinople, on the west doors of Hagia Sofia; and this reformation was reflected in 820, when the Archbishop of Turin abolished crosses and images in his diocese. To the same movement is due the erasure of the cross arms at the church of S. Prassede in Rome, SY 6. In 830 the cross received the addition of a second bar higher up; this short cross-piece may have represented the label, INRI, SZ 2, 6.

Pl. LXIII. *Triangle*. Among triangles should be noticed the peculiar half rhombs, TR 7, 8, 9. On the last named the circles contain two small circles, as in late Celtic work elsewhere, LX 1, 4, 5; Z 4, 5, 6. Some meaning may have been attached to the sign. The curious type of the triangle with a disc on the point is as early as —1100 (TS 1), and appears again at —400 (TS 56). The main example of it on the tomb of Theodoric, TS 6, is too late in date to give a clue to understanding it. Rhombs subdivided were the favourite type about —600 (TZ).

Pl. LXVI. *Textiles*. Among weaving patterns, there is a large variety copied in the brickwork of mediaeval Iraq, UP. The reason for this is that matting is often placed over mud brick walls to preserve them from weather, and so the patterns of matting were naturally associated with such building. The net-work patterns, UN, in Britain are copied from the string nets in which pots were carried, as they were in Egypt. Hanging drapery, UR, was often in use on walls, and is one of the commonest painted subjects. The great example of imitation is in the marble stripes lining the cathedral of Monreale, marked out by the red borders of each width represented, and striped marble was selected for the apse, which simulated hangings.

Pls. LXIX, LXX. *The Swastika* is more commonly pointing backward (V; E, F, G), than forward (V; A, B). The groups here are of the simple form, then with one extra bend, and others up to 5 bends. Each group is arranged geographically from west to east, to show the distribution. The eastern is the earlier source. On the Indian form, see *Ancient Egypt*, 1922, 56.

Pl. LXXI. *Grooves and Steps*. The origin of the "strigil" pattern, WB 6, on Roman sarcophagi is traced back here to wide fluting, W, A and B. The step pattern, W, G to K, is purely northern, and only touches the Mediterranean at one corner. It is very persistent, and is now in general use from Scotland to China. It took possession of the gold and garnet work, which originally (WJ 2), was free from it, and ruled all the Jutish and Saxon jewellery work in England, WK 2, 3. Pls. LXXXIII-IV. *Mosaics* are classed by the obliquity of the angles formed, 1:1 up to 1:3. The long hexagon embroidery in Assyria, Z 6, is evidently derived from two hexagons, one above the other, as in Z 5. The Solomon's Seal pattern, WZ 2 was probably due to Jewish captives employed.

Pl. LXXV. *Key*. The simple key patterns abound in Italy, the more interesting are the reciprocal forms, where the inter-spaces are of the same form as the solid between them, as in XA 8, and XD. The maze pattern XE 2 is the oldest known. XE 6 is not perfect, as the upper left-hand quarter does not open. Pl. LXXX. *Squares*. The expanded cross of Hartlepool, YN 7, is derived from the Ravenna type, N 5, and that obviously came from an Etruscan origin, N 4. Pl. LXXXII. The curious pattern YW 5 seems to have been copied from a grating above a doorway. The squares of varied content, YY and YZ, show what the Celt did before he acquired the spiral or interlaced forms.

Pl. LXXXIII. *The Metopic series*, ZA to E, was developed to separate squares of design around vases. In this form it precedes by a thousand years the architectural use of parallel lines between metopic groups. There is no meaning in grooving the ends of the roof beams in a building; but when that device of parallel lines to separate groups was well fixed in vase painting, it naturally was transferred to a similar duty in architecture.

Pl. LXXXV. *Emblems*. Over the head of Hittite deities is placed the sign 10 A, B, C, 11, which is recognised as the sign of divinity. It may represent a double shrine of the Mother and Son deities. A modification of this, 12, is placed beneath each of five divine figures, on a gold ring from Tiryns. The same is developed as 15 at Knossos, and this passed on to the types 16, 18 and 19; the last-named still retains the double bar of 10 A to C. Whether the Cretans recognised the original sense is quite unknown; apparently, it is merely used as ornament. Another emblem is that of the Hittite



royal mark, which is found on pottery and elsewhere, 21-2-3. It appears as an amulet at Amarna, 27; also as a mould for making such amulets, No. 28; this suggests that the Egyptians traded pendants or amulets with the Hittites. A gold amulet of this type is also known, Z 9.

On the dress of the Kelti people, about the north-east of the Mediterranean, in 1600 B.C., there is placed an emblem, 36; this belonged to a previous age, as examples occur in Egypt at 2700 B.C., 32, 33; we cannot say from where they were introduced. In Asia it passed to Kashgar (37), to a reliquary of Persian (?) sources (38), and up to Lithuania, 39.

Pl. LXXXVI. Some groups are hardly assignable to any of the main classes. Fresh connections may appear in future. The wave group, 61-69, links on to some in the spiral group, LP 37, 56, of the same period and regions; but the wave forms could not all go among spirals; in order to separate these classes, far earlier examples would be needed. The strange divergent droops, 70 to 79, are unexplained: in 75 they seem to show a structure which recalls Persian or Central Asian design. The Persian affinity of 70 and 83 is puzzling in the Franco-German region; the rest of the group is in GQ 6, 7, and LN 71. In 83 the flower at the top, the droops on each side, the two commas below, and the droops at the base, are all of the fashion of Persian work, as on the dress of Khusrav, 84. Was it due to a stray party from Xerxes' expedition at 480 B.C., lost in Thrace, and pushing west to the Rhine? Their superior civilisation might well take a lead in that region. In Hagia Sofia, 85, the middle figure is almost Turkish, and is duplicated in the very foreign group in Britain, 82. Below in group 91 to 95 is the series of boss designs from China; this is an Asiatic idea which crops up in the large oval boss from the Caucasus, WJ 8, and in Asiatic-Gothic elsewhere.

Pl. LXXXVII. The Scottish emblems on tombstones have been supposed to represent a fibula and pin; but no pin could have a widening at each end, nor be bent. It seems rather that the group represents some form of shield reversed, and the broken spear, of a warrior. Such a long, round-ended, shield as QZ 3, 4 appears QP 4, 6, and accords with the style of Celtic shields, as seen in the example from the Thames, QZ, 46. The lunate form, QZ 6 may be the Scythian shield, QX, QY; the deeper form QZ 5 is parallel to the deeper forms QX 8, 9. The squared forms QZ 66-77 may be a square basket-work breastplate,

like the square front and back pieces on Gaulish figures at Marseilles. In the sides are circular hollows to allow freedom for the arms and, below, it descends in two cuisses over the thighs. The spear points remain in Z 2, 3, 6, 62, 64, 66. The whole idea seems to have been originally the reversing of the shield, laid longways or upside down, and the breaking of the spear, like the heralds breaking their wands at a funeral, as symbols of the end of the career. On one stone a helmet is also figured, see ACM 99. This custom would have arisen in the Bronze Age, and in the post-Christian period of these monuments the originals were probably forgotten, more or less, and the forms were confused. It may be mentioned that the animal on these tombstones, sometimes called an elephant, is probably a walrus.

Pl. LXXXVIII contains mysterious forms which may some day find a place in the series when we have much more material before us.

To sum up some of the results that we can already gain from this study: there is the great influence of Assyria on the North, in Hungary (SK 2, 5) on the Lower Dnieper (DR 9, FA 9, GK 4, 5), and extending to Denmark (BM 8); there is the movement at 1500 B.C. from Crete and Mykenae to Britain, which was probably by the Atlantic, and not from Northern lands where such designs are unknown (FH 1-LS 56, LD 56=LD 97, LE 3=LE 7, 9, LN 63=LN 67, CU 3=CU 9); there is the Syrian vine copied on the Lower Rhine, and thence brought to Northumbria by the Anglians; there is the interlaced work coming from Norway, brought by the Anglians to England, and by the Danes to Ireland; there is the Han style in China due to Assyro-Persian work; there is the Hittite divine emblem planted in Crete, and the royal emblem in Egypt; and there is the rise of arched brickwork in neolithic Germany, in Cappadocia, and with pointed arches in Mykenae. Lastly, there is a strong evidence of a wandering body from the army of Xerxes reaching the Lower Rhine.

These are some of the more definite conclusions which may already be drawn from a study of these decorative patterns; when more material is available one may expect to find many more links in the earlier ages. From these we shall view the past as a network of civilisations, peculiar to each land, and interacting on each other. We may then discriminate the original source of each of the devices which belonged to different areas before they were spread by intercourse.

## ABBREVIATIONS.

A	Archaeologia . . . . .	53	BMJ	Brit. Mus. Cat., Jewellery . . . . .	1
AA	Archiv für Anthropol. . . . .	1	BN	Botta, Ninève . . . . .	4
AAF	Aspelin, Antiq. Nord. Finn . . . . .	9	BNS	Butler, North Syria . . . . .	6
AAS	Aberg, Anglo-Saxons . . . . .	20	BP	Briggs, Pompeian Decoration . . . . .	4
ABA	Abercromby, Bronze Age . . . . .	25	BQB	Brunton, Qau and Badari . . . . .	3
ABS	Ann. Brit. Sch. Athens . . . . .	55	BRG	Babelon, Monnaies Répub., Rome . . . . .	3
ACA	Andrae, Ceramics of Ashur . . . . .	3	BSA	Butler, Syrian Anc. Architecture . . . . .	13
ACM	R. Allen, Early Christian Mons. . . . .	8	BU	Bell, Ukhaïdir . . . . .	4
ACWA	Ayrton, C. and W., Abydos 1904 . . . . .	1	BZ	Blegen, Zygouries . . . . .	5
A-E	Ancient Egypt . . . . .	61	CA	Childe, G., Aryans . . . . .	6
AFW	Aberg, Franken, West-Goten . . . . .	25	CAB	Chantré, Age du Bronze . . . . .	1
AGL	Aberg, Goten, Langobarden . . . . .	23	CAC	Chifletius Anastasis Childerici . . . . .	2
AGO	Armstrong, Gold Ornaments . . . . .	1	CAF	Chantré, Prem. Age du Fer . . . . .	8
AJA	American Jour. Archaeology . . . . .	8	CAI	Cattaneo, Archit. in Italy . . . . .	4
AM	Athenische Mittheilungen . . . . .	4	CAO	Contentan, Archéol. Orientale . . . . .	1
AN	L'Anthropologie . . . . .	5	CB	Carabesli, Bari . . . . .	1
ANT.R	Antiquarium, Rome . . . . .	2	CC	Chantré, Caucase, I, II, III . . . . .	18
AO	Alt Orient . . . . .	1	CCO	Crawford, Carved Ornament, Irish . . . . .	43
AS	Andrae-Schäfer . . . . .	1	CD	Childe, Dawn Europ. Civilization . . . . .	23
AV	Arne, Necropole Vendel . . . . .	12	CDA	Capart, Débuts de l'Art, Egypte . . . . .	2
AZ	Arch. Zeitung, Berlin . . . . .	8	CDURA	Cumont, Doura . . . . .	1
BAB	Boye, Age Bronze, Danemarc . . . . .	2	CDP	Childe, Danube in Prehistory . . . . .	13
BAE	Baldwin Brown, Arts Early England . . . . .	16	CIP	Cohn, Indisches Plastik . . . . .	8
BAK	Bossert, Alt Kreta . . . . .	12	CMC	Chantré, Miss. Cappadoce . . . . .	2
BAMI	Burgess, Anc. Mons., India . . . . .	2	CNG	Coffey, New Grange . . . . .	6
BAS	Blavignac, Archit. Sacrée . . . . .	16	CT	Cichorius, Traianus Säule . . . . .	7
BAZ	Bull. Soc. Scien. Azerbaijan . . . . .	3	DA	Ducate, Arte . . . . .	5
BC	Bertrand & Reinach, Celtes du Po . . . . .	42	DCD	Delbrueck, Consular Diptychen . . . . .	12
BCA	Boerschmann, Chines. Archit. . . . .	9	DCL	Delaporte, Cylindres, Louvre . . . . .	33
BEO	Bronsted, Early English Ornament . . . . .	16	DCO	Delaporte, Cylindres Orientaux . . . . .	3
BGG	Bulleid & Gray, Glastonbury . . . . .	28	DCP	Dussaud, Civil. Préhelléniques . . . . .	8
BHG	Boyd & Hawes, Gournia . . . . .	4	DECA	Dalton, Early Christian Art . . . . .	3
BIS	Banks, Bismiya . . . . .	1	DF	Déchelle, Age du Fer . . . . .	16
BK	Blegen, Korakou . . . . .	15	DF2	Déchelle, Second Age du Fer . . . . .	26
BL	Brunton, Lahun I . . . . .	1	DP	Délégation en Perse . . . . .	5
BLM	Blackman, Meir . . . . .	1	EDE	Engelhardt, Denmark, Early Iron Age . . . . .	4
BM	British Museum . . . . .	5	EG	Espérandieu, Gaule Romaine . . . . .	60
BMB	Boston Mus., Bulletin . . . . .	2	EH	Engelbach, Harageh . . . . .	1
BMCE	Brit. Mus. Cat., Early Iron Age . . . . .	15	EM	Ernest Mackay, correspondence . . . . .	14
BME	Bliss-Macalister, Excavations . . . . .	1	EN	Excavaciones Numancia, 1912 . . . . .	13

EPH	Ephemeris, Athens . . . . .	1	LA	Lindenschmidt, Alterthümer . . . . .	13
EPM	Evans, Palace of Minos, I, II . . . . .	78	LAM	Lacroix, Arts du Moyen Age . . . . .	1
EPT	Evans, Prehistoric Tombs . . . . .	3	LEYDEN	Monuments, Catalogue . . . . .	1
ESA	Einstein, Scultura Africana . . . . .	2	LIOY	Abitazione Lacustre Fimon . . . . .	1
ESB	Evans, Shaft Graves, Beehive Tombs . . . . .	1	LK	Lübke . . . . .	3
ESM	Evans, Scripta Minoa . . . . .	2	LN	Layard, Monuments of Nineveh . . . . .	12
ETP	Evans, Tree and Pillar Cult . . . . .	1	LOUVRE	Museum Catalogue . . . . .	1
FCL	Fellows, Lycian Coins . . . . .	5	LP	Lefebvre, Tombeau Petosiris . . . . .	2
FG	Furtwängler, Gemmen . . . . .	1	LV	Lindqvist, Vendel Kultursens . . . . .	1
FLM	Furtwängler & Loescheke, Myken. Vasen . . . . .	57	LW	Lysons, Woodchester . . . . .	4
FLT	Furtwängler & Loescheke, Thongefässe . . . . .	2	MA	Monumenti Antichi . . . . .	167
FMP	Fowler, W., Mosaic Pavements . . . . .	1	MAA	Mem. Amer. Acad., Rome . . . . .	13
FNZ	Faenza (Journal) . . . . .	1	MADP	de Morgan, Age de Pierre . . . . .	1
FP	Flinders Petrie copy . . . . .	39	MAE	Munsterberg, Art Extrême Orient . . . . .	5
FRV	Furtwängler & Reichold, Vasen . . . . .	1	MAIA	Mitt. Arch. Inst. Athenische . . . . .	25
FV	Falchi, Vetulonia . . . . .	1	MAK	Montelius, Alter. Kulturperioden . . . . .	31
GA	Gusman, Art décoratif, Rome . . . . .	14	MAM	Micali, Antichi Monumenti . . . . .	90
GBA	Gervasio, Bronzi Arcaichi . . . . .	23	MANX	Kermode, Manx Crosses . . . . .	3
GC	Gruneisen, Art Copte . . . . .	16	MAP	Meyer, Apulien . . . . .	58
GCC	Genouillac, Céramique Cappadoce . . . . .	28	MBH	Wiss. Mitt. Bosnien Herzegovina . . . . .	23
GCK	Gluck, Christliche Kunst . . . . .	6	MC	Montelius, Vorklass. Chronol. Italien . . . . .	7
GEC	George, W. S., Church of St. Eirene . . . . .	2	MCA	de Morgan, Caucase . . . . .	1
GM	Germania Romana . . . . .	2	MCH	Macdonald, Cat., Hunterian . . . . .	2
GN	Gardner, E., Naukratis II . . . . .	2	MCS	Montelius, Civilization, Sweden . . . . .	5
H	Hill, B. M. Catalogues of Coins . . . . .	5	MF	Mainz, Festschrift Lindenschmidt . . . . .	3
HAR	Halle, Arte Russa antica . . . . .	2	MG	Museo Gregoriano . . . . .	2
HBK	Hoernes, Urges. Bildenden Kunst . . . . .	14	MGA	Mosaïques, Gaule et l'Afrique . . . . .	4
HEE	Hogarth, Excavations at Ephesus . . . . .	8	MGP	Montelius Grèce Préclassique . . . . .	11
HF	Holland, L. A., The Faliscans . . . . .	4	MJ	„ Prim. Civilt. Ital. . . . .	113
HFD	Hersfeld, Fels Denkmal Irans . . . . .	3	MIA	Museo Italiano di Antichità . . . . .	2
HH	Hogarth, Hittite Seals . . . . .	8	MKE	Mühlestein, Kunst der Etrusker . . . . .	2
HOC	Hall, H. R., Oldest Civil. Greece . . . . .	1	MLG	Miller, Lindisfarne Gospels . . . . .	6
HS	Hall, E. H., Sphungaras . . . . .	1	MLW	Munro, Lake Dwellings . . . . .	2
HSI	Herbert, Schools of Illuminating . . . . .	1	MMA	Minto, Marsiliana d'Albegna . . . . .	1
HSM	Hamada, Sumitomo Mirrors . . . . .	9	MOD	Müller & Oesterley, Denkmäler . . . . .	5
HU	Hoernes, Urgeschichte Menschen . . . . .	17	MON. DIV.	Monuments Divers, Cairo . . . . .	1
HW	Hayes Ward, Seal Cylinders . . . . .	26	MP	Monuments Piot . . . . .	3
HWU	Hall & Woolley, Al Ubaid . . . . .	8	MPG	Mosso, Palaces of Crete . . . . .	6
ILN	Illustrated London News . . . . .	2	MPO	de Morgan, Préhistoire Orientale . . . . .	5
JDE	Jéquier, Décoration Egyptienne . . . . .	10	MS	Metz, Frühkretischen Siegel . . . . .	32
JHK	Jack & Hayter, Kenchester . . . . .	2	MSAC	Maraglianni & Seager, Ant. Cret. . . . .	4
JHS	Journal of Hellenic Studies . . . . .	28	MSE	Murray Ainslie, Symbolism . . . . .	7
JJ	Jahrb. Inst. Deut. Archäol. . . . .	18	MSG	Minns, Scythians and Greeks . . . . .	5
JOAI	Jahrb. Oester. Arch. Inst. . . . .	9	NAA	Nielsen, Altarabische Kultur . . . . .	2
JRS	Journal of Roman Studies . . . . .	7	NB	Northcote & Brownlow, Roma Sotterranea . . . . .	4
JSA	Janssen & Savignac, Miss. Arabie . . . . .	2	NF	Nordiska Fortidsminder . . . . .	5
JSI	Joyce, P. W., Social History, Ireland . . . . .	2	NS	Notizie degli Scavi . . . . .	33
KB	Kunstgeschichte in Bildern . . . . .	51	NSO	Nerman, Skandinav. Ostbaltikum . . . . .	5
KM	Kircherian Museum . . . . .	21	ODE	Oulid, Décoration Egénne . . . . .	2
KSA	King, Hist. Sumer and Akkad . . . . .	1	OLYMPIA	. . . . .	1
KT	Koch, Dachterrakotten Campanien . . . . .	40	OTP	Odoresco, Trésor de Petroassa . . . . .	4
KUE	Körte, Rel. Une Etrusche . . . . .	2	PA	Petrie, Amarna . . . . .	33
KWE	Koldewey, Wieder Ersteh. Babylon . . . . .	2	PAB	„ Abydos, I, II . . . . .	1

PAH	Pottier, Art Hittite . . . . .	1	RV	Reallexicon Vorgeschichte . . . . .	38
PAT	Petrie, Athribis . . . . .	1	SA	Strzygowski, Altai-Iran . . . . .	11
PBS	„ Buttons and Scarabs . . . . .	20	SAA	Ann. Scuola Arch. di Atena . . . . .	28
PC	Perrot & Chipiez . . . . .	3	SAC	Shima, Anc. Chinese Mirrors . . . . .	25
PD	Petrie, Defenneh (in Tanis, II) . . . . .	10	SAE	Schuckhardt, Alt-Europa . . . . .	3
PDN	„ Denderah . . . . .	1	SAK	Scheltama, Alt-nordische Kunst . . . . .	9
PE	„ Ehnasya . . . . .	1	SAYCE	(correspondence) . . . . .	2
PG	„ Gerar . . . . .	13	SB	Schultz & Winnafeld, Baalbek . . . . .	4
PGR	„ Gizeh and Rifeh . . . . .	2	SBC	Salzenberg, Bau. Constantinopel . . . . .	3
PHBA	„ Hawara, Biahmu, Arsinoe . . . . .	1	SCV	Sumitomo Collection of Vases . . . . .	19
PIK	„ Illahun, Kahun . . . . .	11	SCM	Schliemann, Mykenae . . . . .	1
PKG	„ Kahun, Gurob . . . . .	1	SGLC	Segalen & Gilbert, Miss. Chine . . . . .	3
PKP	„ Koptos . . . . .	1	SHAC	Siren, Hist. Arts Anciens Chine . . . . .	2
PM	Petersen & Domazewski, Marcus-Säule . . . . .	15	SHET	Sarre & Herzfeld, Euphrat & Tigris . . . . .	8
PMH	Petrie & Mackay, Heliopolis . . . . .	1	SHIR	Sarre & Herzfeld, Iranische Reliefs . . . . .	2
PN	Place, Ninève . . . . .	1	SI	Schliemann, Ilios . . . . .	6
PNB	Petrie, Naqada & Ballas . . . . .	1	SKA	Sarre, Reise in Klein-Asien . . . . .	2
PNK	„ Naukratis I . . . . .	10	SM	Seager, Mochlos . . . . .	15
PO	Poulsen, Orient frühgriech. Kunst . . . . .	2	SOO	Siret, Orient, Occident, en Espagne . . . . .	7
PP	„ Etruscan Tomb Paintings . . . . .	8	SP	Sarre, Art Perse antique . . . . .	10
PPA	Parkyn, Prehistoric Art . . . . .	1	SS	Schuckhardt, Schliemann . . . . .	26
PPE	Petrie, Prehistoric Egypt . . . . .	11	SSC	Siren, Sculpture chinoise . . . . .	1
PQ	„ Qau (Antaeopolis) . . . . .	9	SSS	Stuart, Sculp. Stones, Scotland . . . . .	11
PRE	„ Roman Ehnasya . . . . .	1	ST	Stradonetz, Antike Terracotten . . . . .	3
PRS	Porter, Romanesque Sculpture . . . . .	1	TA	Tacileseo, Adamklissi . . . . .	2
PRT	Petrie, Royal Tombs, I, II . . . . .	2	TAP	Trans. Dep. Archeol., Pennsylvania . . . . .	8
PS	„ Sedment, I, II . . . . .	6	TDA	Evans, Tomb of Double Axes . . . . .	4
PSC	„ Scarabs and Cylinders . . . . .	1	TM	Tristram, Moab . . . . .	1
PSCL	Pinza, Storia Civiltà Latina . . . . .	2	TMMA	Tsountas & Manatt, Myken. Age . . . . .	2
PTC	Petrie, Tombs of Courtiers . . . . .	4	TS	Toesca, Storia Arte Italiana . . . . .	2
PWM	„ & Wainwright, Meydum . . . . .	2	UC	University College, London . . . . .	18
QGH	Quibell & Green, Hierakonpolis . . . . .	2	WAH	Weber, Arte Ittiti . . . . .	2
R, RAL	Rivoira, Archit. Lombarda . . . . .	23	WAI	Westheim, Arte Indica . . . . .	2
RAN	Rygh, Antiquités Norvégiennes . . . . .	17	WCR	Wilpert, Catacombe Romane . . . . .	4
RAR	Reports, Arch. Research, Kyoto . . . . .	5	WEM	Woëge, Etruskische Malerei . . . . .	5
RCA	Romilly Allen, Celtic Art . . . . .	4	WHP	Walters, Hist. Ancient Pottery . . . . .	1
RI	see RMI . . . . .		WM	Wilpert, Römische Mosaiken . . . . .	7
RIG	Rostovtzeff, Iranians & Greeks . . . . .	9	WPS	Wilson, Preh. Annals, Scotland . . . . .	4
RK	„ Kertch (Russian) . . . . .	1	WS	Wilson, Swastika, U.S. Mus. Rep. 96 . . . . .	1
RMA	Randall MacIver, El Amrah . . . . .	1	WSA	Wasmuth, Sculptura in Avorio . . . . .	1
RME	„ „ Etruscans . . . . .	5	WT	Wace & Thompson, Preh. Thessaly . . . . .	20
RMI	„ „ Iron Age in Italy . . . . .	42	NM	Xanthoudides, Messara . . . . .	35
RMP	Renan, Mission en Phénicie . . . . .	3	ZE	Zeitschrift für Ethnologie . . . . .	4
RMV	Randall MacIver, Villanovans . . . . .	10	☉	Photographs . . . . .	138
RS	Riegl, Spät-römische Kunst . . . . .	14		Sites only quoted . . . . .	47



		No.	Plate.			No.	Plate.
O	Ivy, natural . . . . .	5	XVII	D	6 rays . . . . .	5	
P	„ large leaves . . . . .	8		E	7 „ . . . . .	5	
Q	„ running . . . . .	9		F,G	8 „ . . . . .	12	XXVIII
R	„ leaf, formal . . . . .	9		H	9 „ . . . . .	2	
S	„ Oriental . . . . .	4		J	10 „ . . . . .	1	
T	Foliage, Egyptian, etc. . . . .	2	XVIII	K	11 „ . . . . .	4	
U	„ Oriental . . . . .	9		L	12 „ . . . . .	1	
V	„ central . . . . .	9		M	13 „ . . . . .	1	
G	<b>Arabesque.</b>			N	14 „ . . . . .	2	
B	Greek and Roman . . . . .	11	XIX	Q,R	16 „ . . . . .	4	
C	China . . . . .	6		S	Fringed . . . . .	6	
D	Borders . . . . .	4	XX	T,U	Clubbed . . . . .	7	
E	Vine borders . . . . .	8		V,W	Circle of spots . . . . .	9	
F	„ Roman, Italian . . . . .	6		X	Ball and spots . . . . .	8	
G	„ Northern . . . . .	7		Y	Rings of spots . . . . .	2	
J	Geometric groups . . . . .	6	XXI	Z	Spotted borders . . . . .	3	
K	Compartment . . . . .	4		L	<b>Spirals.</b>		
L	Trees, early and northern . . . . .	11		A	Whorl, early . . . . .	24	XXIX
M	„ Greek, Italian . . . . .	10		B	S form . . . . .	25	
N	Borders, Italian . . . . .	5	XXII	C	S joined . . . . .	53	XXX
O	„ Northern . . . . .	11		D	S spiral and flowers . . . . .	14	XXXI
P	„ Late . . . . .	9		E	Winding bands . . . . .	3	XXXII
Q	„ Northern . . . . .	9		F	Border of running S . . . . .	26	
S	„ Formal . . . . .	7	XXIII	G	Paired S . . . . .	13	
T	„ „ . . . . .	5		H	Triple whorls . . . . .	7	XXXIII
U	„ running . . . . .	12		J	4 whorls, 5, 7, 3 . . . . .	18	
V	„ leaf, formal . . . . .	11		K	Paired whorls . . . . .	11	
W	„ Chinese, etc. . . . .	8	XXIV	L	Triple areas . . . . .	5	XXXIV
X	Plants, formal . . . . .	7		M	C spirals . . . . .	32	
Y	„ „ . . . . .	5		N	Spiral areas . . . . .	23	XXXV
Z	„ „ . . . . .	9		O	Spurred spirals, Malta . . . . .	21	XXXVI
H	<b>Rosettes.</b>			P	Tagged spirals . . . . .	14	XXXVII
A	Triple . . . . .	2	XXV	Q	Loose spirals . . . . .	15	
B	4 petals, early . . . . .	4		R	Ribbed grounds . . . . .	10	
C	4 petals, as flowers . . . . .	4		S	C groups . . . . .	17	XXXVIII
D	4 petals . . . . .	7		T	S groups . . . . .	12	
E	5 „ . . . . .	4		U	Trumpet ends . . . . .	4	XXXIX
F	6 „ . . . . .	3		V	Bulbous ends . . . . .	5	
G	6 „ . . . . .	4		W	Inflated forms . . . . .	9	
H	7 „ . . . . .	5		X	Late Trumpet ends . . . . .	12	
J	8 „ . . . . .	6		Y	Blobs . . . . .	16	XL
K	8 „ . . . . .	7	XXVI	Z	Junction circles . . . . .	5	
L	9, 11 petals . . . . .	4		M	<b>Twists.</b>		
M	12, 13 „ . . . . .	11		A	Single line . . . . .	8	XLI
N	14, 15 „ . . . . .	6		B	Continuous line . . . . .	12	
O	16, 17, 22, 24, 32 petals . . . . .	6		D	Double line . . . . .	35	
J	<b>Hills, Sun, Moon.</b>			E	Double link . . . . .	13	XLII
B	Hills, with plants . . . . .	4	XXVII	F	Double twist . . . . .	19	
D	Hills . . . . .	7		G	Triple twist . . . . .	18	XLIII
G	Sun, Moon . . . . .	5		H	4 twist, 6 twist . . . . .	24	XLIV
K	<b>Radiate.</b>			J	Twisted circles . . . . .	8	XLV
B	Triple . . . . .	1		K	„ „ foliated . . . . .	7	
C	4 rays . . . . .	9		L	„ „ late . . . . .	9	

		No. Plate.			No. Plate.
N	Angular plait . . . . .	9 XLVI	R	A.D. 700 to 900 . . . . .	6 LVI
N	" " Lombard . . . . .	5	S	A.D. 900 to 1100 . . . . .	6
O	" circled plait . . . . .	7		Architectural beginnings	
P,Q	Dragon plait . . . . .	18 XLVII	X	Early arch . . . . .	7
R	Chain . . . . .	5	Y	Spiral pillar . . . . .	6
U	Wire plait . . . . .	7	S	<b>Cross.</b>	
NA,B	Pentagon . . . . .	24 XLVIII	A	3000 B.C. . . . .	10 LVII
F	Feather surface . . . . .	2	B	2000 B.C. . . . .	7
S	Scales . . . . .	14	C	Early Cretan . . . . .	9
O	<b>Divided circles.</b>		D	Decorated Cretan . . . . .	9
B	Parallel cross filling . . . . .	9 XLIX	E	Radiated . . . . .	6
C	" " later . . . . .	7	F	Square block, Cretan . . . . .	6
D	Triangle hatched, cross lines . . . . .	6	G	Woven . . . . .	2 LVIII
E	Inner circles . . . . .	7	H	Simple cross, Greek . . . . .	4
F	Spotted circles . . . . .	7	J	Cross and circle, Cretan . . . . .	7
G	Late divisions . . . . .	10	K	Cross with terminals, Assyrian . . . . .	6
H	Two inner circles . . . . .	2 L	L	Maltese cross, etc. . . . .	10
J	Three inner circles . . . . .	3	M	Northern, decorated . . . . .	7
K	Four arcs . . . . .	15	N	Northern, from pagan types . . . . .	13 LIX
L	Five arcs . . . . .	1	O	Decorative cross . . . . .	8
M	Six arcs, early . . . . .	6	P	A.D. 500-800 . . . . .	6
N	" " late . . . . .	11 LI	Q	A.D. 800-1200 . . . . .	7
O	Seven, eight, and ten . . . . .	2	R	Chi-Rho monogram . . . . .	9 LX
P	<b>Skirls, earliest</b>	1	S	Radiate forms . . . . .	2
Q	Skirls, early . . . . .	5	T	Cross to A.D. 450 . . . . .	7
R	" XVIII Egypt . . . . .	3	U	Cross to A.D. 540 . . . . .	9
S	" XVIII Greece . . . . .	8	V	Cross to A.D. 740 . . . . .	10
T	" wheel . . . . .	3 LII	W	Cross, A.D. 800-915 . . . . .	7
U	" XXVI . . . . .	4	X	Decorated cross . . . . .	16
V	" hooked . . . . .	7	Y	Frankish . . . . .	2
W	" multiple . . . . .	3	Z	Second cross-bar . . . . .	2
X	" northern . . . . .	7	T	<b>Triangle and Rhomb.</b>	
Y	" Italian . . . . .	4	A	Hatched . . . . .	15 LXI
Z	" Irish, etc. . . . .	5	F	Zig-zag . . . . .	7
Q	<b>Shields.</b>		G	Reciprocal . . . . .	9
C,D	Daci, foliage . . . . .	16 LIII	H	Internal . . . . .	15
E	" lunar . . . . .	8	J	Parallel . . . . .	9 LXII
F,G	Torques of rank . . . . .	8	K	Long . . . . .	6
H	Marcomanni . . . . .	8	L	Divided . . . . .	8
K	Quadi, etc. . . . .	9	N	Fretted bands . . . . .	8
L,M	Galli . . . . .	17	O	" various . . . . .	8
P	Hour-glass form . . . . .	3 LIV	P	Solid . . . . .	7
R	Roman, etc. . . . .	8	Q	Vertical hatch, etc. . . . .	7 LXIII
T	Greek, Roman, disc . . . . .	5	R	Stepped, half rhomb . . . . .	5
V	Galli, disc . . . . .	7	S	With disc . . . . .	14
X	Scythian . . . . .	9	TU	Rhomb parallel lines . . . . .	20
Y	" formal . . . . .	7	V	Diagonal . . . . .	8 LXIV
Z	Scottish (see LXXXVII)		W	Vertical, early . . . . .	9
R	<b>Band of balls.</b>		X	Parallel, spotted . . . . .	9
N	2500 to 600 B.C. . . . .	8 LV	Y	Wide . . . . .	7
O	600 to 1 B.C. . . . .	7	Z	Subdivided . . . . .	15
P	A.D. 1 to 500 . . . . .	10	U	<b>Wavy and Zig-zag.</b>	
Q	Northern to 700 . . . . .	10	A	Wavy . . . . .	9 LXV

		No.	Plate.			No.	Plate.
D	Winding . . . . .	4		T	Complex . . . . .	9	
E	High waves . . . . .	8		U	Swastika . . . . .	8	
F	In and out . . . . .	1		V	With squares . . . . .	5	LXXXVIII
G	Squared . . . . .	1		W	Ornamented . . . . .	8	
H	Barbaric . . . . .	5		X	With squares . . . . .	5	
I	Late . . . . .	8		Y	Diagonal areas . . . . .	4	
K	Weave, early . . . . .	6	LXVI	Z	Diagonal bands . . . . .	10	
L	Square plait . . . . .	6		Y	<b>Divided Squares.</b>		
N	Net work . . . . .	9		A	Simple block . . . . .	7	LXXXIX
O	Wrapped . . . . .	12		B	Complex block . . . . .	8	
P	Matting . . . . .	13		D,E	Systems of squares . . . . .	10	
Q	Festoons . . . . .	3	LXVII	F	Ornate squares . . . . .	9	
R	Hangings . . . . .	9		G	With parallel lines . . . . .	8	
S	Glastonbury . . . . .	10		H	Diagonal squares . . . . .	7	LXXX
T,U	Zig-zag . . . . .	20	LXVIII	J	Included squares . . . . .	4	
V	Multiple . . . . .	6		L	Fret squares . . . . .	6	
W	With filling . . . . .	7		M	Decorated squares . . . . .	6	
X	With spots . . . . .	8		N	Cross squares . . . . .	5	
Y	On cylinders . . . . .	9		O	Divided diagonally . . . . .	13	
Z	Borders . . . . .	4		P	Divided parallel . . . . .	6	LXXXI
V	<b>Swastika (West-East).</b>			Q	Diagonal sections . . . . .	8	
A,B	Positive . . . . .	16	LXIX	R	Diagonal pattern . . . . .	5	
E,F,G	Negative . . . . .	28		S	Quarters alternate . . . . .	8	
J,K,L	1 bend . . . . .	19		T	Quarters cruciform . . . . .	8	
R	2 bends . . . . .	10	LXX	U	Cruciform . . . . .	7	LXXXII
T	3 bends . . . . .	9		V	Decorated . . . . .	3	
U,V	5 bends . . . . .	11		W	Subdivided . . . . .	5	
WXZ	Curved . . . . .	19		X	Celtic, curved lines . . . . .	7	
W	<b>Grooves, Steps, Geometrical.</b>			Y,Z	Celtic, line and spot . . . . .	35	
A	Straight grooves . . . . .	8	LXXI	Z	<b>Linear Designs.</b>		
B	Curved grooves . . . . .	3		A	Metopic . . . . .	9	LXXXIII
G	Steps (west) . . . . .	18		E	„ diagonals . . . . .	10	
H	„ (east) . . . . .	10		J	Toggle lines . . . . .	9	
J	„ gold and garnet . . . . .	10	LXXII	K	„ bars . . . . .	12	
K	„ „ „ „ . . . . .	7		P	Square turns . . . . .	10	LXXXIV
R,S,T	Pavements, 1:1 angles . . . . .	18	LXXXIII	V	Key patterns . . . . .	5	
U	„ 1:1 angles . . . . .	4	LXXXIV	W	Parallel squares . . . . .	9	
W	„ 1:1.6, 1:2, 1:3, 1:3.8, 1:2.3, 1:2.5 . . . . .	7		X	Fret lines . . . . .	2	
Z	Pavements, hexagonal . . . . .	8		Y	L groups . . . . .	6	
X	<b>Key Pattern.</b>			Z	Cross lines . . . . .	9	
A	T shape . . . . .	9	LXXV		<b>Emblems.</b>		
C	Reverse bends . . . . .	7			Hittite . . . . .	21	LXXXV
D	Reciprocal forms . . . . .	6			Keftiu . . . . .	6	
E	Maze . . . . .	3			Unknown . . . . .	12	
F	Cross forms . . . . .	3			<b>Unclassed.</b>		
G	Crenellate . . . . .	9			Waves . . . . .	8	LXXXVI
K	Hollow T . . . . .	3	LXXXVI		Blobs, Persian . . . . .	16	
L	Simple bend . . . . .	8			Chinese . . . . .	8	
M	Double bend . . . . .	7			Scottish shields . . . . .	19	LXXXVII
N	„ „ hollow . . . . .	4			Odds . . . . .	56	LXXXVIII
O	Diagonal . . . . .	4					
P	Double series . . . . .	7	LXXXVII				



# APPROXIMATE RELATIONS OF PERIODS.

EGYPT Dynasty.	B.C.	CRETE.	Bronze. Iron.			
IV VI	3784	EM II				
VII XI	3084	EM III MM I				
XII	2588	MM II	E-B		IRELAND 2500 Br. I	CHINA 2203 Hia
XIII, XV XIV, XVI XVII	2375	MM III	M-B			
XVIII	1589	LM I			1900 Br. II	1764 Sheng
A'mhpt. III	1400	LM II		Montel. III Br.	1400	
XIX	1328	LM III	L-B	M. IV Br.	Br. III	
XX	1202			M. V Br.	BRITAIN Beaker A	
XXI	1102		E-I			1120 Chow
XXII	950		M-I	Hallstatt I	B	1000 Br. IV 800 Br. V
XXV	664			II 500		
XXVI			L-I	Tène 250	C	388 Celts
XXX	320			II 100 III		206 Han
Ptolemaic		Hellenistic				

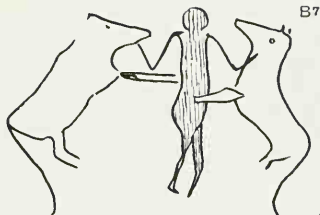
For the dating in years, see the recent results in *Ancient Egypt*, 1929, June.



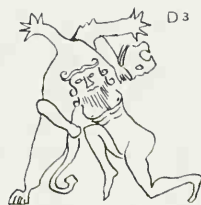


AB4

-5000? GESELELARAQ M.P.

ELAMITE WORK IN EGYPT  
AT THE CONQUEST S.D. 63

B7

S.D. 63, HIERAKONPOLIS, QGH, LXXVI  
EGYPTIAN COPY

D3

HW. 159

GILGAMESH



D6

HW. 165



D8

CRETE, IDEAN CAVE

ASSYRIAN INFLUENCE IN CRETE  
GILGAMESH AND THE BULLOVERHEAD  
M.H. II, i

F2

PERSIAN CYL. HW. 1108



F3

CORINTH AZ. 1824 V. 11



F4

-400? DORYLAION  
MAIA 1895 I

F6

NINEVEH LNJF 64



F7

-500

SEALING MEMPHIS

P.W.M. XXXVI



F8

BRONZE, SABAEN

NAA 67



F9

BRONZE, PERUGIA, M.I. 252.17



H1

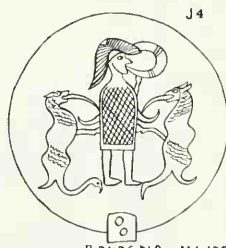
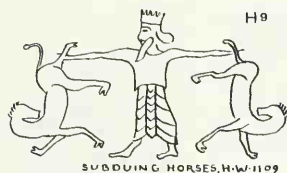
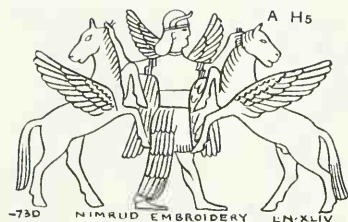
-350 ATHENS, MARBLE THRONE, MAIA 126.124



H3

-730 NIMRUD

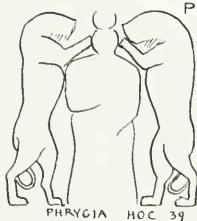
L.N. XLVIII

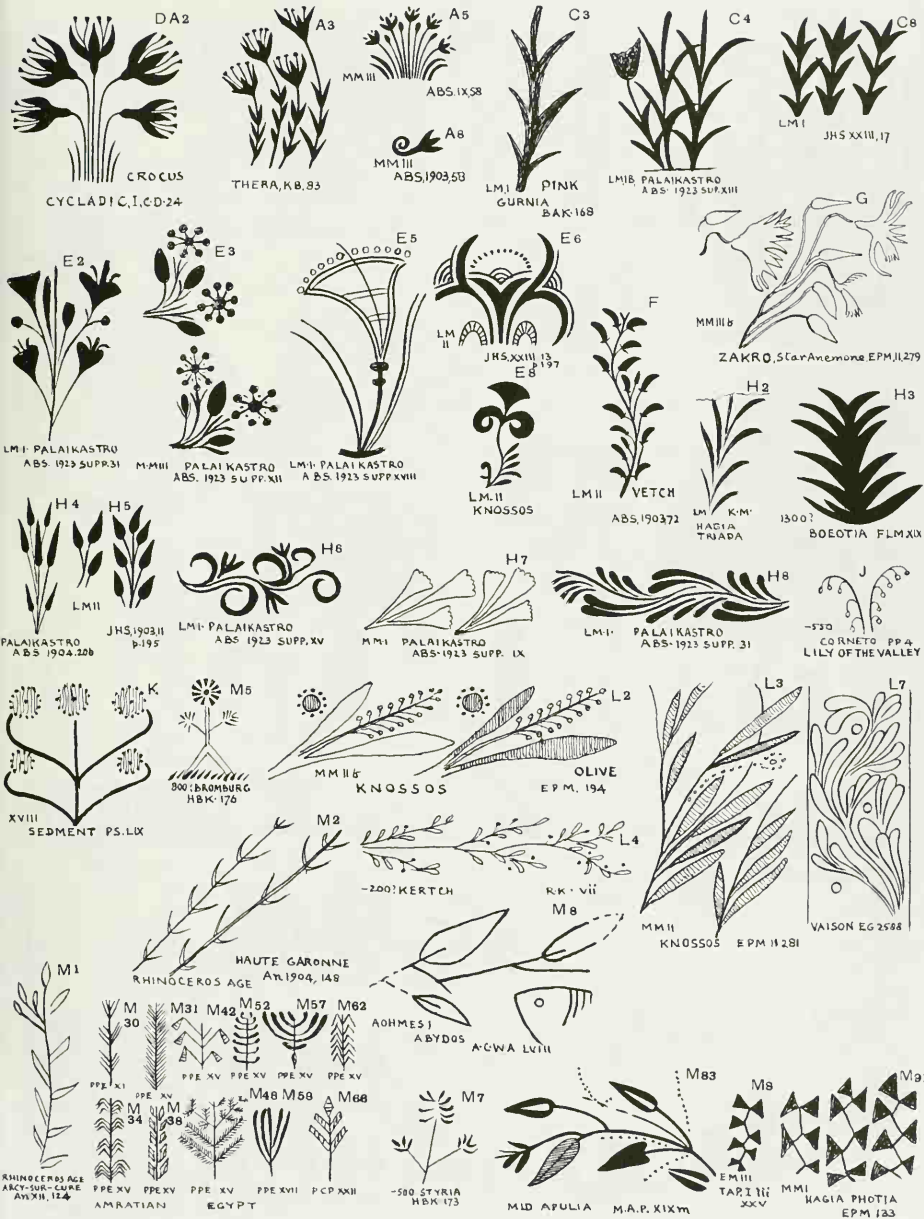


## EARTH GODDESS AND LIONS

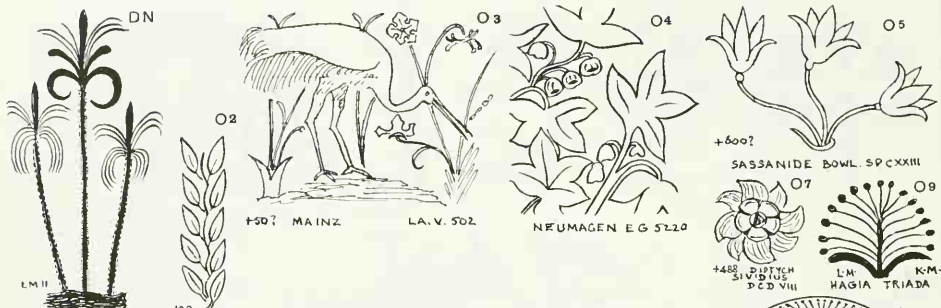


## ISHTAR AND LIONS

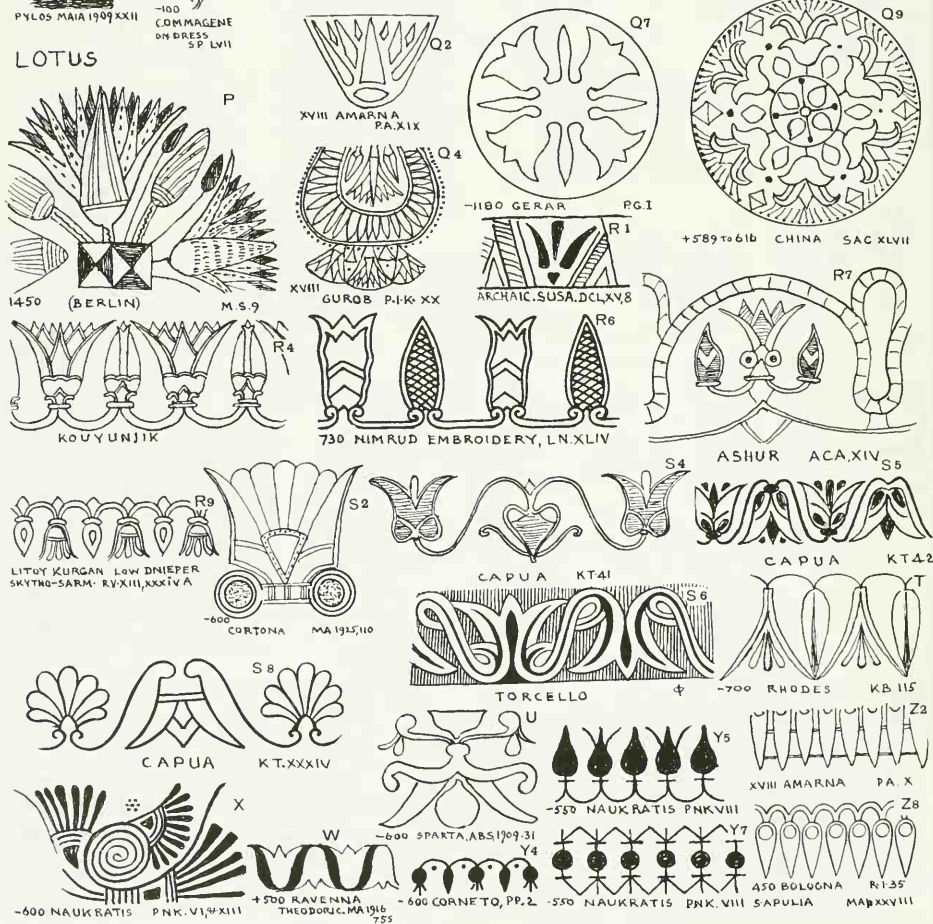






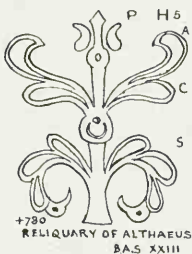
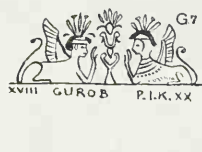
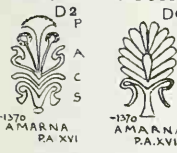


## LOTUS





EARLY IN XVII<sup>th</sup> SEE BC8





CYPRUS. LOUVRE  
K.B.106 D.C.P.232



KOUYUNJIK



UNIT OF NECKLACE  
KYRENIA, CYPRUS  
S.A. VIII



CRETE MS. 31



TAMASSOS, MAK323



CRETE MS.XI



CYPRUS M.A.K. 322



SUPERPOSED IN  
PILE. RUAD  
+ WINGED SPHINX  
ASSYRIAN STYLE  
R.M.P. IV



-700?  
MARINO LAZIALE  
TOMB 16 BRONZE  
1923 K.M.



FALERII M.I.311 H. K.M.



-600?  
CAPENA (ROMA) K.M.



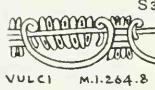
-600?  
MUS. GREG.



F.P. -700? ATHENS. K.B.116



+100? MATHURA. BOSTON. Φ



VULCI M.I.264.8



-570  
BARBERINI TOMB, PRAENESTE  
IMPRESSED GOLD  
M.A.A.V. 2



MARZABOTTO. M.I.107.15



-600?  
CAPENA (ROMA) K.M.



-600?  
CAPENA



DAN B. RÖSSEN  
-2000 CDP 118



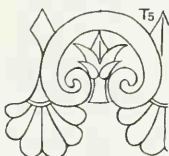
SMUS.  
TARQUINII  
MKE 89



CORNETO M.I.294



+400 NICHOMACHORUM  
DIPTYCH DCD. IIV



CAPUA. K.T.109



-300? MARNE

H.J. II.184



-630?  
M.I.243



CAPUA  
K.T.XXV



-600?  
CRETE K.B.115



VETULONIA, ICTOR.



CHIUSI. PANIA M.I.225.7



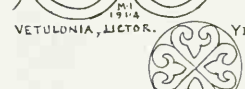
+90  
CRYPTOPORTICUS +50  
PALATINE  
M.A.A.IV. XI



SEBASTIANO CATACOMB. ROME. COL. TRAIAN. GA.117



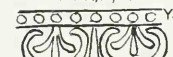
F.P. +130



+420 ANAKITA  
TAR. I. SUSTAN  
DRESS HFD.LXX



+546 S.VITALE  
RAVENNA Φ



+450 AJANTA, C.I.P.31  
INDIA



+525 DIPTYCH  
PHILOXENUS  
DCD XXX



DENMARK. MAK224



+150  
PANCRAII TOMB  
M.A.A.IV.XXIII



+546 S.VITALE  
RAVENNA RS.79



+546 S.VITALE  
RAVENNA Φ



+706  
S.MARIA, ANTICA ROME Φ

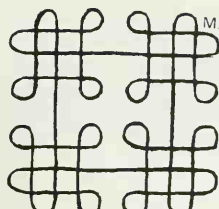


S.MARIA ANTICA  
ROME F.P.



+770  
S.MARIA CIVIDALE Φ





MA 1



HW 857 A2

SYRO-CAPPADOCIAN  
AIDIN DCLXCVL24

A3

HITTITE DCO 649



A4



A7

LOMBARD  
TESTONA  
AGL 101

A8

-1200 BOHE MIA  
CDP X-2800 LAGASH LUGALANDAS  
CYLINDR A 5 A 33

A5

-600: THERA MAIA 1983XII



A8

+600 NOCERA  
N. Sepatele loops  
MA.1918,160-700? ITALY 505  
PITHOI  
SAA 1926, 209

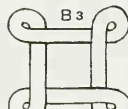
MB1

+682 5 GIORGIO IN VELABROFF  
ROME

B2

WALTON  
BED 40

B24

+820 INVERNESS  
A.1914 236

B3

LOMBARD: CIVIDALE  
A.G.L. 297

B33

ESTRONIA  
A.A.F. 1913

B37

+900: ATHENS  
MAIA 1906 VI

B4

IN CORNERS  
OF CROSS  
S-GIORGIO IN  
VELABROFF

B5

+550 DWIN SA 160



B6

MONA INCHA, CCO 68



B7

DULEEK S-CROSS  
CCO 66

B8

WALTON BED 40



B9

+900 MA  
COLLINGHAM  
BED 42

## DOUBLED LINE TWIST

MD3

-2000? IRAQ, CYL?  
US. NAT. MUS. 3 11281  
- CAT. XIV.6

D6

-1500? BABYL-ASSYRIAN, CYL. 2  
H.W. 832

D9

+682 ROME  
S.GIORGIO VEL.  
FP

D12

+810 RAVENNA, S. ADOL. CL. Φ  
ELEUCHADUS

D15

S.D. 55  
ONALOE VASE  
ANC EGYPT. 1918 49

D18

VIII DYN KHONDY  
PSC. XIX

D21

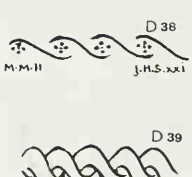
ENTEMENA, LAGASH JCB. XLIX



D27

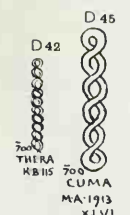
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DCL. CVI, 25 CYLINDER  
H.W. 827

D30

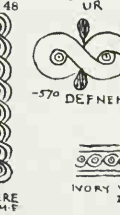
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IVORY SEAL  
M.A. 1904, 706

D38

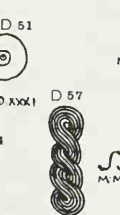
M.M. II J.H.S. XXI



D42

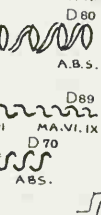
700? THERA  
MB 115

D45

CUMA  
MA. 1913  
XLVI

D51

-570 DEFNEH P.D. XXXI



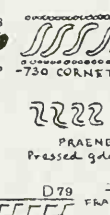
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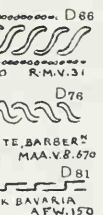
D83

M.M. III ABS IX 26



D86

-730 CORNETO R.M.V. 31

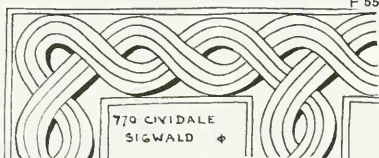
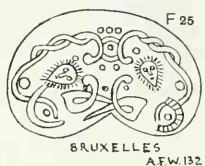
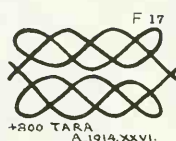
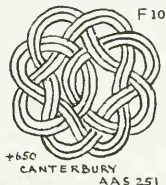
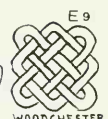
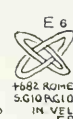
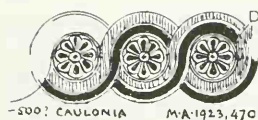


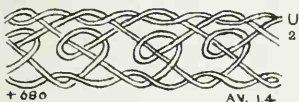
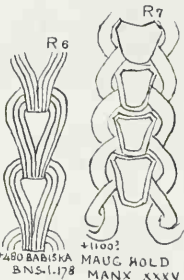
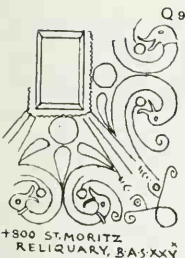
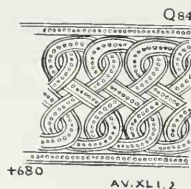
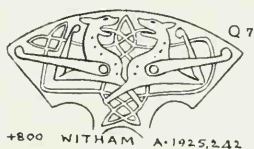
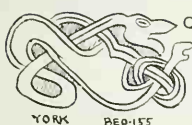
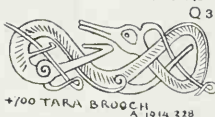
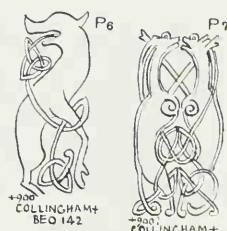
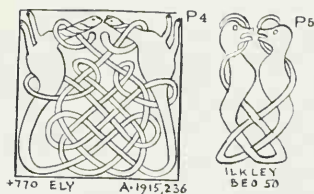
D78

PRAENESTE, BARBERA  
Pressed gale MAA. V. 8. 570-900? ATHENS  
MAIA 1906 VI350 CAERE  
R.M.F.  
CORTONA  
M.I. 1734FRANK AIGNE, AFW. 136  
COE 14 KENT AAS. 159M.M. II MA. VI. IX  
ABS.D70  
ABS.D72  
KALLSTAOTD79  
SOMME AFW. 106  
352 2K

D81

FRANK BAVARIA  
AFW. 150  
LINCOLNSHIRE  
AAS. 154

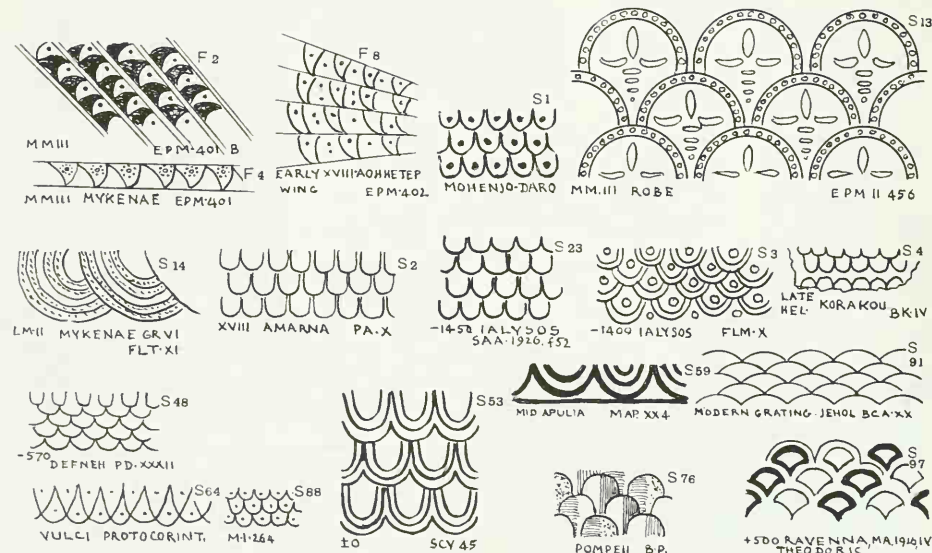




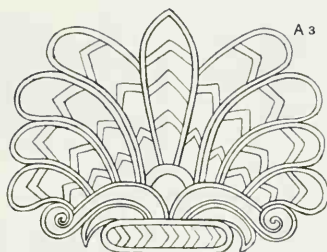
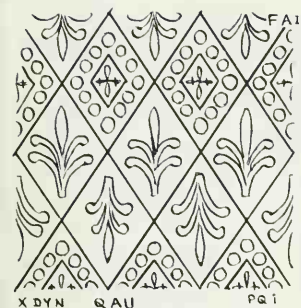


## FEATHERS

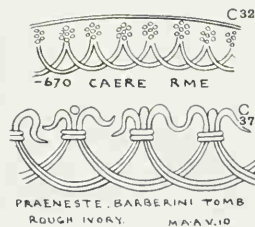
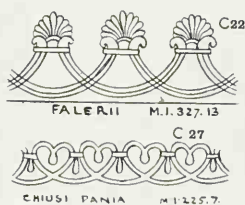
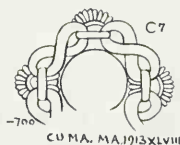
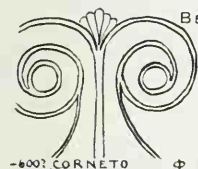
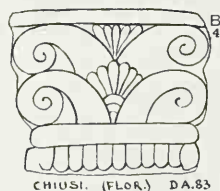
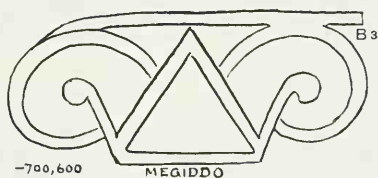
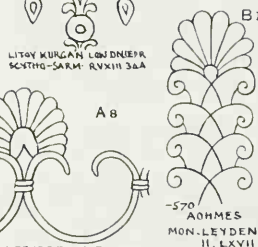
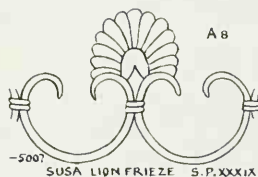
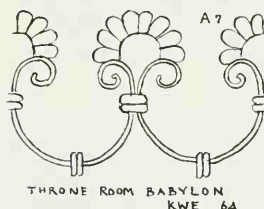
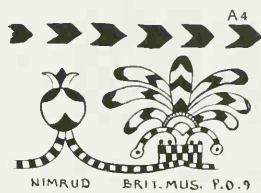
## SCALES





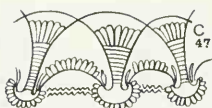


-730 NIMRUD EMBROIDERY L.N.VI

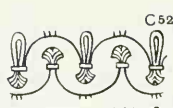




-670 CERVETRI M.I. 339.10



FALERII, M.I. 319.2



FALERII M.I. 311, 18



FALERII

M.I. 311.19



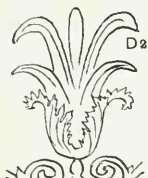
+250 NYDAM L.IV.71

HANGEBEKENS, SWEDEN  
M.L.S. V

CAPUA KT. XXVIII

NAGY SZENT MIKLOS  
GOLD BOTTLE S.A. 65+800 AGAUNE, RELIQUARY  
(SEE DACIAN Q.C.45) BAS. XXVMONTE CALVARIO  
N.S. 1905, 232 fig. 26

## ACANTHUS

AKANTHOS BRACT  
NATURAL J.I. 1896, 149-400? ATHENS J.I. 1896  
AKROPOLIS 151

-400 ERECHTHEION. KB. 139



-500 CAULONIA, MA. 1923, IV



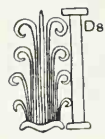
-400? CAULONIA, MA. 1923, VII



CAPUA. KT. XXX



CAPUA KT. XXV



ST. III, I

SITULA  
BOLDU-  
DOLFIN  
B.C. 66

CORNETO WEM. VIII



-480 CORNETO P.P. 13.

SAPULIA  
MA. XXVIII, 3

CAPUA

KT. 45



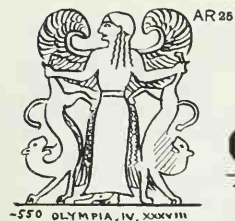
+160 BAALBEK, ALTAR COURT.

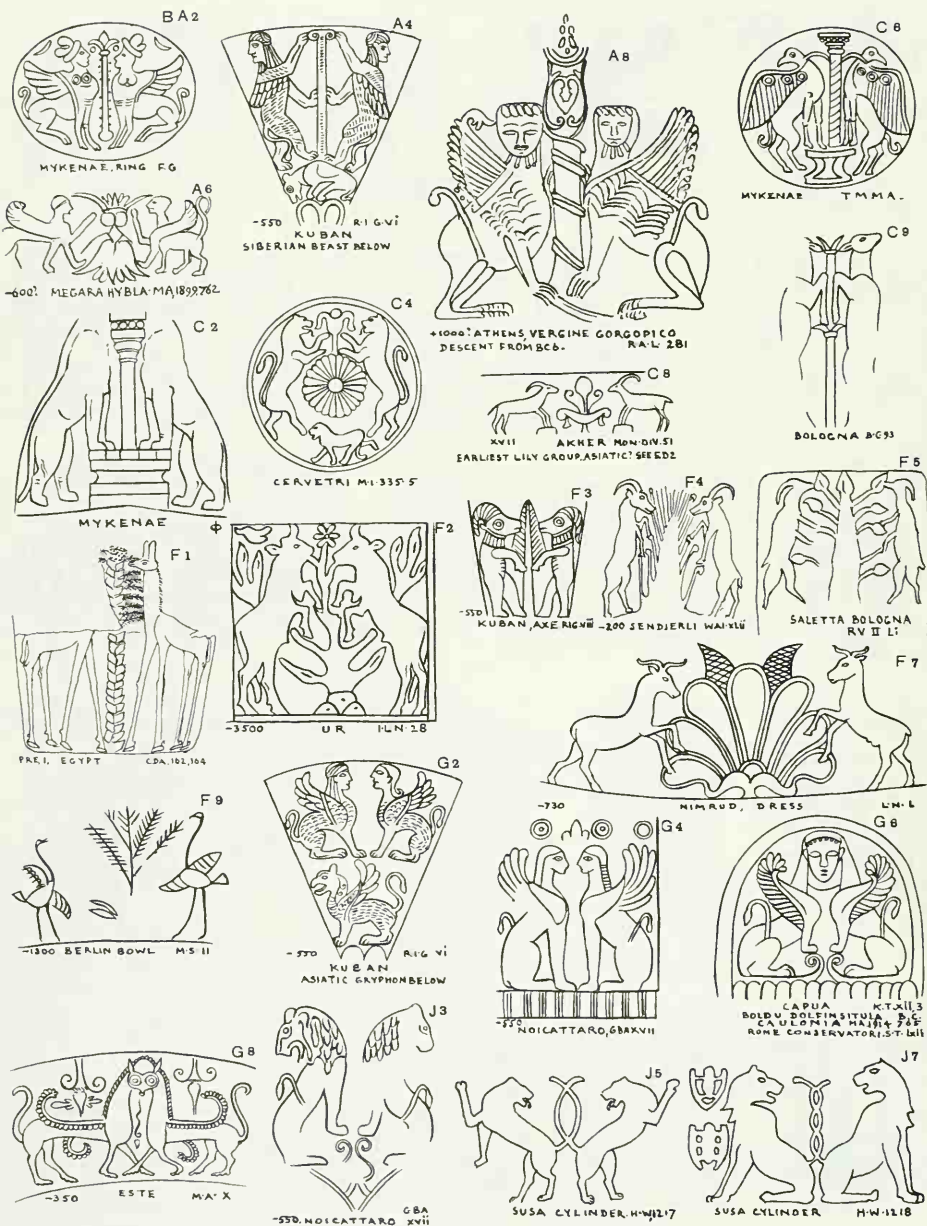
YUDINA  
M.H. XVS.B. 1, 103 +200 COTTREUM  
J.R.S. 1925 XIII+640 SYRACUSE  
JAMB+640 SYRACUSE  
JAMB

+1050 S. CLEMENTE, ROME. ALEXIS

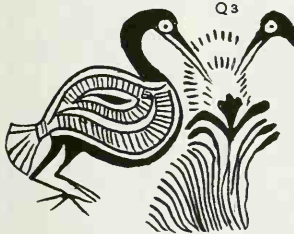
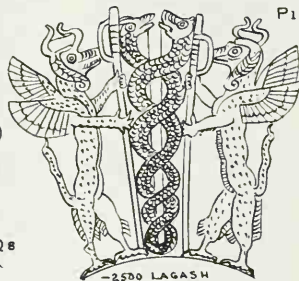
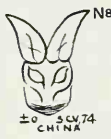
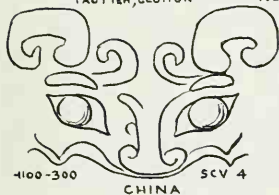
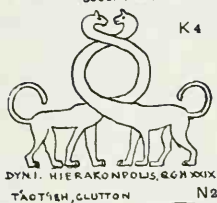
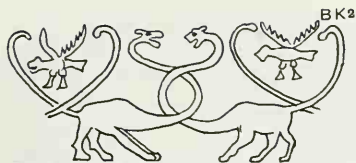


FOSCHERARI BOLOGNA









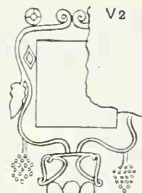


ROME CONSERVATORI

ST. I. 2. ST. IV. 2



CASILINUM K.T. XXVI

+300? COMMINGES  
EG. 875, 6919+546 RAVENNA  
S. VITALE ♂

T5

ROMAN  
BONA

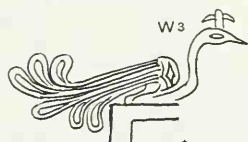
EG. 6296



CHINA SGLC CXXI

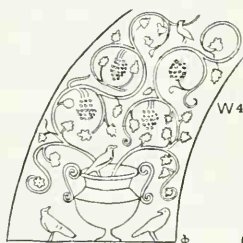


+461-8

ROME, S. GIOVANNI LATERAN, WM86  
also parrots, pheasants or chicks.+500? ROME BARACCO MUS. ♂  
PEGASI OF DIOSCURI AT FOUNT JUTURNA

W3

-200+25 CHINA SAC. X ♀

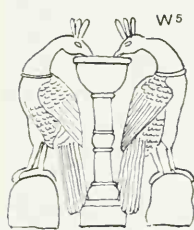


W4

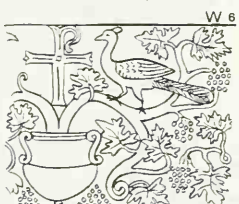
+530 RAVENNA, S. VITALE ♂  
+420 MATRONA, S. PRISCO WM75

T7

+550 RAVENNA THRONE OF MAXIMIAN ♂

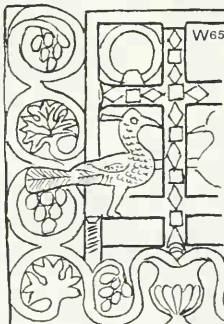


W5

+500 VENICE (BERLIN)  
G.C. K. 17

W6

+560 RAVENNA, S. APOL. NUOVO ♂



W65

+560 RAVENNA, S. APOL. NUOVO ♂



W7

+560 RAVENNA, S. AP. N



W8

+560 PALESTINE, SHELLAL, MOSAIC.

ANC. EG. 1922, 97



T8

+620 MSHITTA TRISTRAM, MOAB, 373



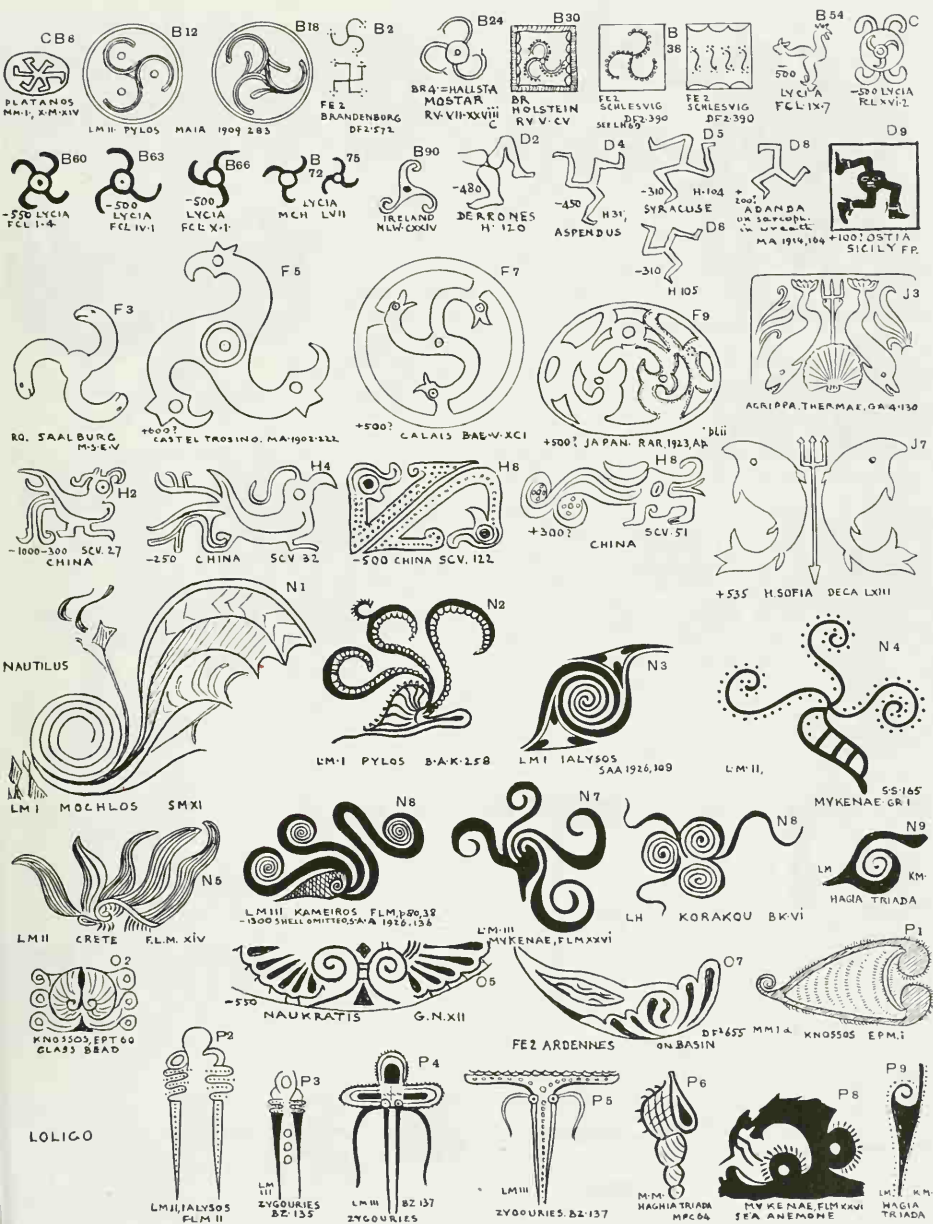
V9

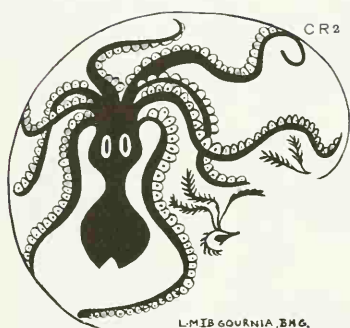
BAGHDAD  
JAMI AL KHASAKI  
SHEP. III, XLV

W9

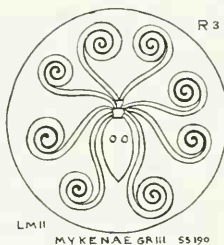
+829 VENICE S. MARCO

♂

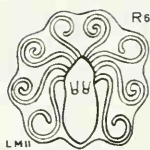




LMIB GOURNIA BHG.



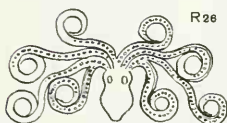
LMII MYKENAE GR III SS190



LMII MYKENAE GR III SS188



KUPHONISIA MGP 307 AMORCDS



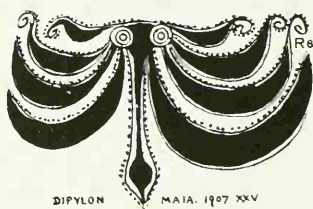
MYKENAE STONE BOX EPR-1888

+165 TO F89  
"MADE BY FAN FAMILY OF SUNG" IN HONAN

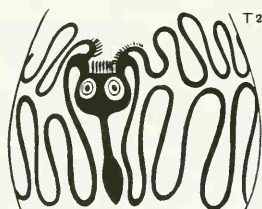
SAC XXVI



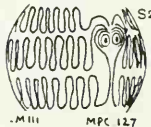
MM-KAMARES ODE XI



DIPYLON MAIA. 1907 XXV



LMII IALYSOS LM III GOURNIA BHG. SEE SAA 126 79



LM III MPC 127



-1350 MYKENAE ABS 1925 107



LMII IALYSOS FLM-VIII



LMII IALYSOS FLM II



LOS MILLARES SPAIN 500-iii



LM II IALYSOS FLM II



LM HAGIA TRIADA K.M.



LMII KORAKOU BK91



MEGALITH PERIOD CUP BRETON



LM III PISTO PALEST. KORAKOU BK. 85



SAA 1926, 43



CRETE M.S.X



HITTITE M.H. 135



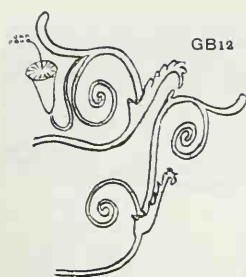
QASOVA M.B.H. 1912, 15, 16



KNOSSES IN LEV. EPT. 40







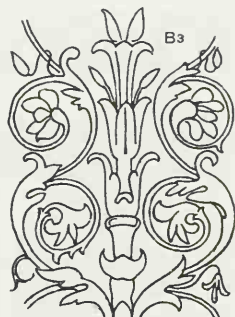
-300 NIKOPOL VASE  
MSG-46



-300 TUNEH, PETOSIRIS BXX



-13 ROME ARA PACIS  
N° 51901571



-13 ROME, ARA PACIS GA'1



+180 PRAETEXTATUS CATO WCR XXXIII



+180 PRAETEXTATUS CATO WCR XXXIII



+180 PRAETEXTATUS CATO WCR XXXIV



+315 ROME LATERAN BAPT. WM:1  
TO +1125 S. CLEMENTE  
WITH VASES, NORSE DRAGONS,  
MORE FORMAL



+380 ROME LATERAN  
S. RUFINUS  
+440 RAVENNA, PL. CEDIA



+105 DACIA TALLI



+770 CIVIDALE S. MARIA



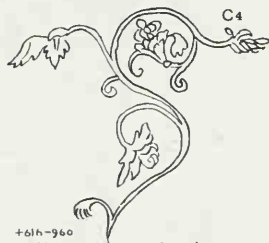
C3



-106  
+120 CHINA  
MIRROR  
MAE 19



KORAI AGE KOREA HSM 133



+618-960 CHINA  
HSM 60



+618-960 CHINA  
HSM 127



VIII CENT. NARA, MIRROR MAE 20



+600 TO 900 CHINA  
HSM 126



+155 HEBRAN BSAS XX



+450 RAVENNA, PLACIDIA NBII 152



BAWYT

G.C. LIII



+191 IS SANAMEN BSAS XIX

+50 SIYA GATE  
BSA 6 III 340+50 SIYA  
BAALSHAMYN  
BSA 6, III XXVII

+130 ROME GAZ

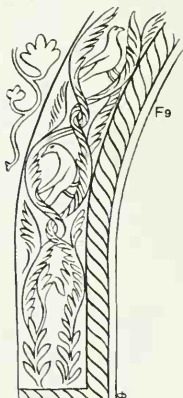


RO. SPIRE. EG. 5960

BAALBEK TOWER  
SB. 1-55BAALBEK  
TOWER. SB. 1-551550  
ILUMTAIYEH  
BSA 2. 68

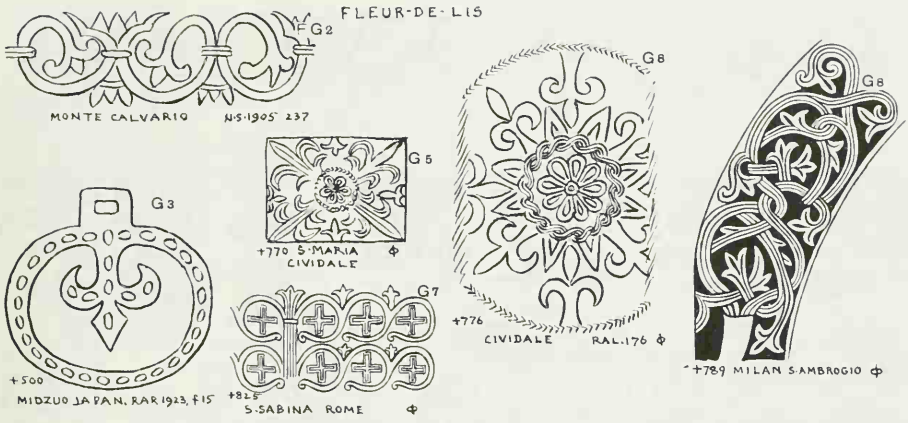
SYRIAN VINE BORDER  
BROUGHT TO ITALY AND  
LOWER RHINE BY +100  
THENCE TAKEN BY  
ANGLIANS TO ENGLAND

RO.  
100 NEUMAGEN  
"EG. 5178  
F. SOUTHERN  
G. NORTHERN

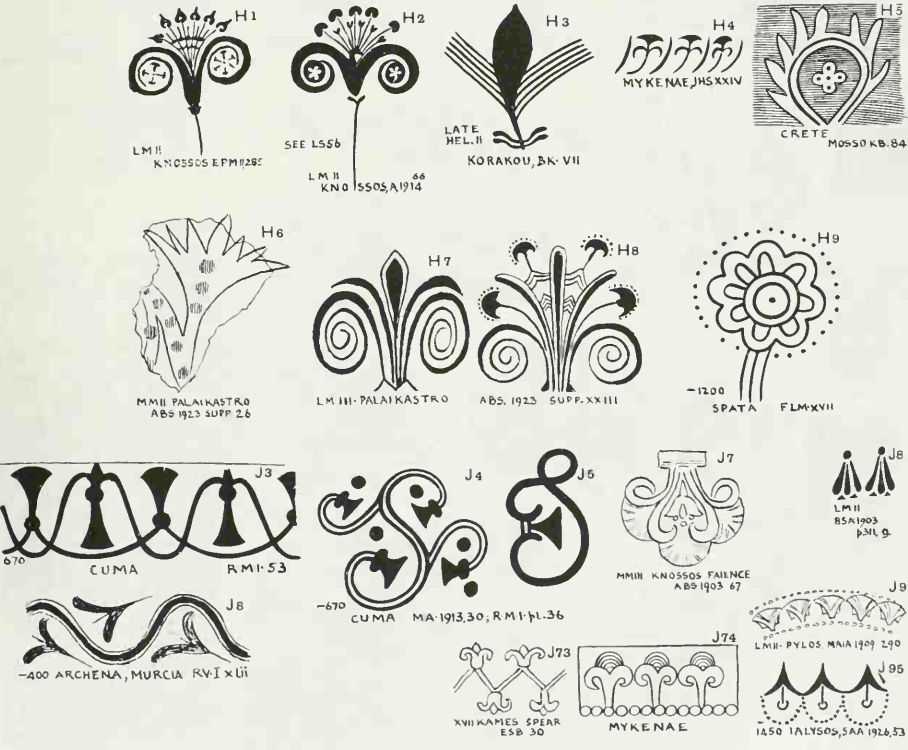
+500  
OKY RHYNIKOS  
PTC. XLV+550 RAVENNA  
MAXIMIANUS+670 BEWCASTLE  
CROSS BAE V. XXI+670 BEWCASTLE  
CROSS BAE V. XXVII+750 OTLEY  
YORKS  
A. 1925. 241+750 OTLEY  
YORKS  
A. 1925. 241+750 YORKSHIRE  
DIARSTALL  
A. 1925. 242+750 OTLEY  
YORKS  
A. 1925. 241+1234  
YURIEV-POLSKY  
S. GEORGE  
HAR. XIII

+829 VENICE S. MARCO





FORMAL FLOWERS





MMV PALAKASTRO  
ABS-1923 SUPP.VI



MM PHAESTOS  
MPC, 13



XVIII AMARNA  
PA.XXVII



LMIIA IALYSOS  
FLM.VIII



XVIII LM-II AMARNA  
PA.XVIII



XVIII AMARNA  
PA.XXVII



LMIIA KNOSSES EPMII 285-1400



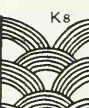
IALYSOS, FLM, III



MYKENAE  
FLM,XXXV



-1150?  
CRETE  
MA.1889,23Q.II



MYKENAE  
FLM,XXXIV



-1400  
IALYSOS, FLM,VI



XII EGYPT  
UC



CRETE, EPMIS



1400  
IALYSOS, FLM, III AND IX



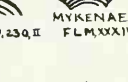
1350  
ALIKI, ATTICA  
FLM, XVIII



LMIII  
COZZO, SYRACUSE



MA.1893, I,  
D.CP.153



CROSS OF  
JUSTINIANOPOLIS  
LATERAN, DECA.VII



XII SCARAB  
EPM, 150



MMI CRETE M.S. XII



1400  
IALYSOS, FLM, III AND IX



1350  
ALIKI, ATTICA  
FLM, XVIII



LMIII  
COZZO, SYRACUSE



MA.1893, I,  
D.CP.153



CROSS OF  
JUSTINIANOPOLIS  
LATERAN, DECA.VII



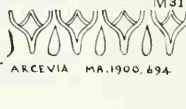
MMI PLATANOS  
X-M, XIV



MMI PALAKASTRO  
ABS-1913 SUPP.VIII



-1400? CRETE  
FLM, XIV



ARCEVIA  
MA.1900, 694



MA.1902, VII



FRANK  
WIESBADEN  
AFW 160



LMII KNOSSES HOUSES  
TAP II 60



POMPEI  
B.P.



AQUILEIA  
RS. 83



+ 630 CROWN OF  
SWINTILA, RS. 100



+ 630 CROWN OF  
SWINTILA, RS. 100



+ 620  
TAQI BUSTAN  
SPXCII



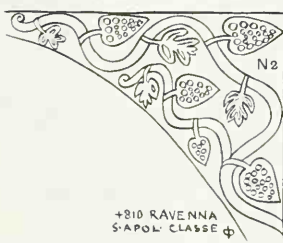
FRANK  
WIESBADEN  
AFW 160



+ 660  
FRIESLAND, A.A.S. 295



+ 860  
SWISS BINDING  
B.A.S. XXV\*



+ 810 RAVENNA  
S.APOL CLASSE



BAALBEK, ALTAR COURT  
SB. 1-83



+ 300? GRADINA  
MBH. 1906, 244



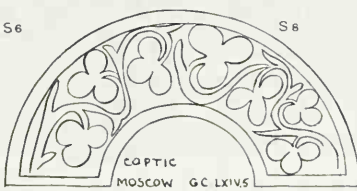
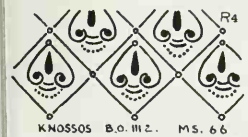
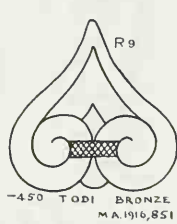
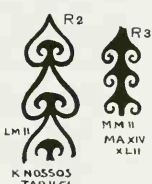
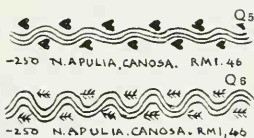
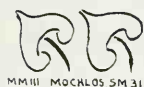
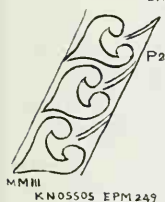
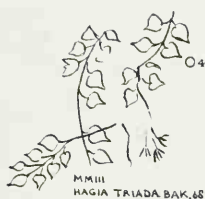
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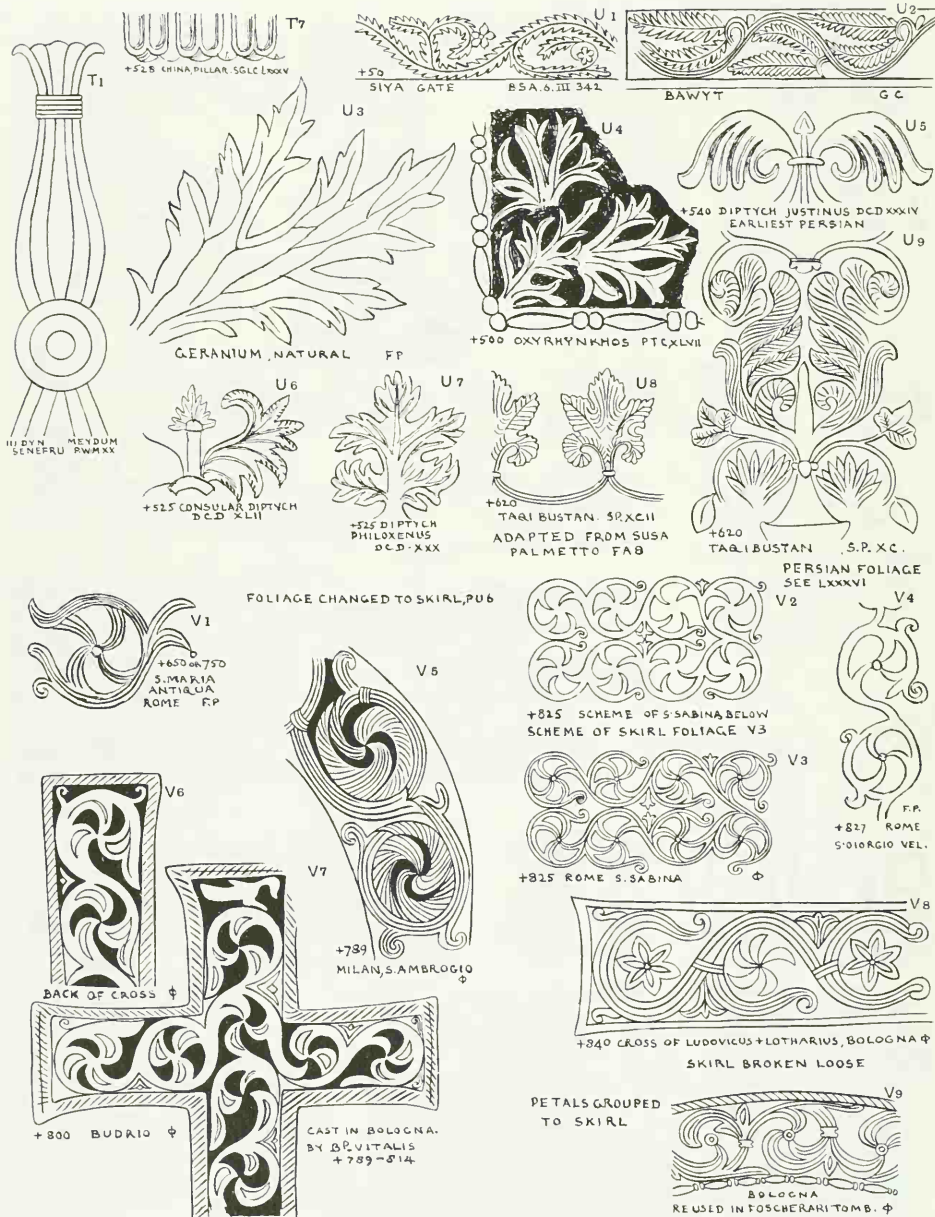


+ 500 RAVENNA  
ARIAN BAPTISTY

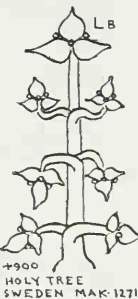
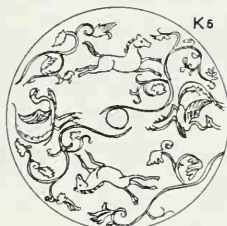
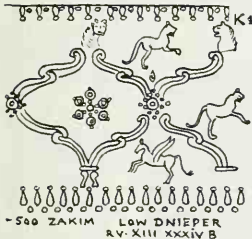
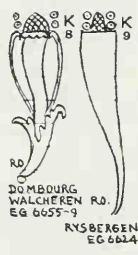
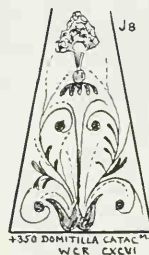
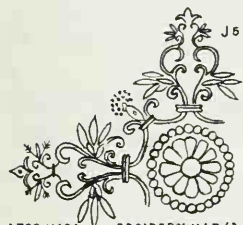
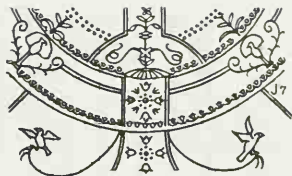
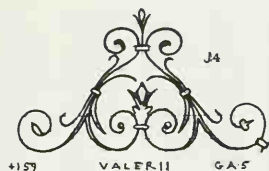


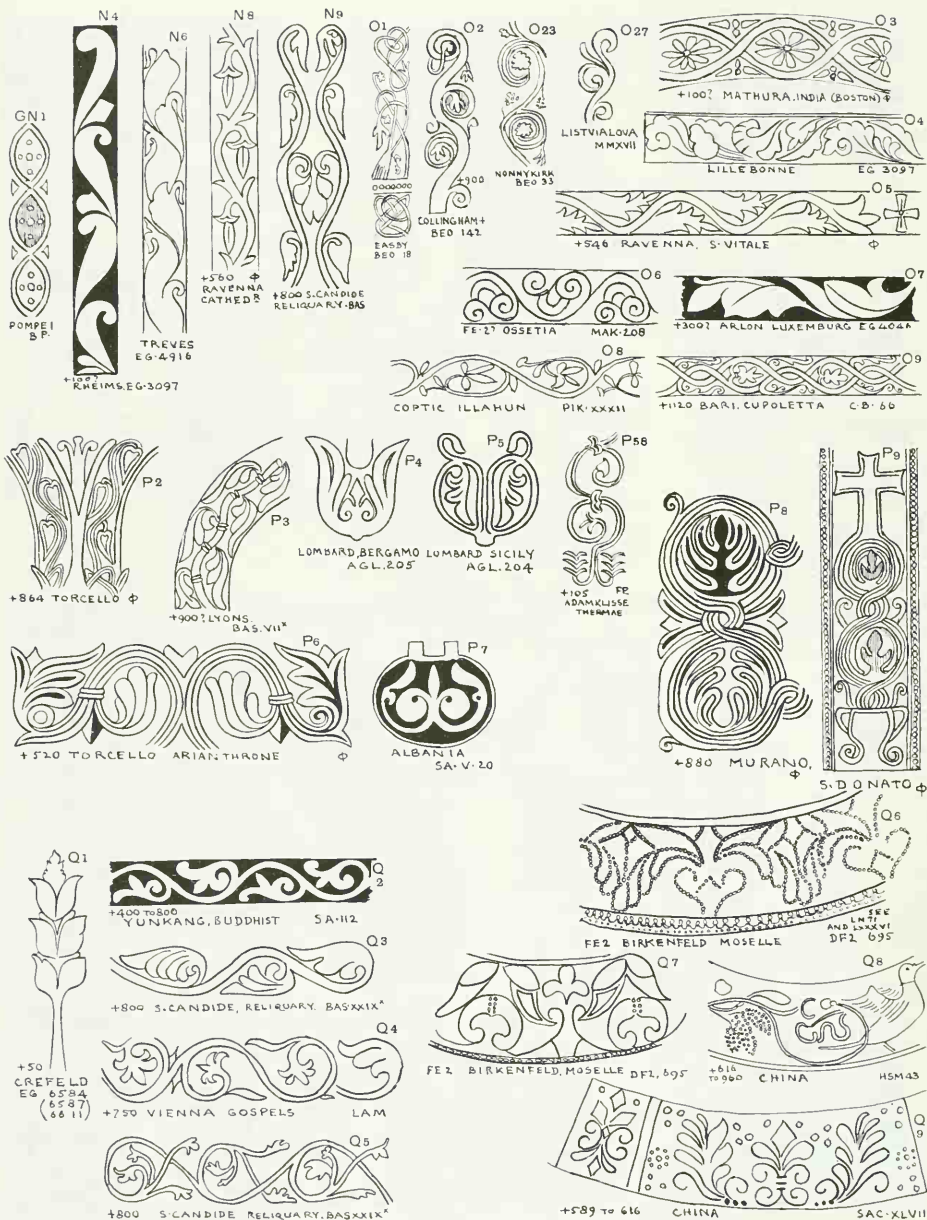
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G.C.K. 60





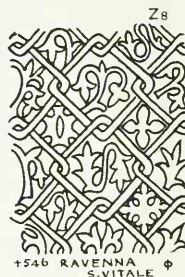
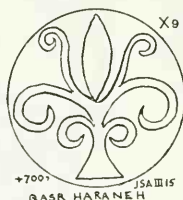
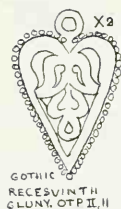


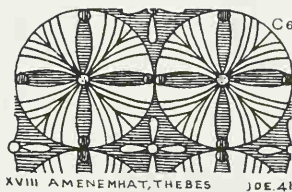
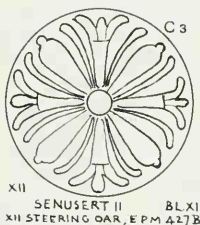










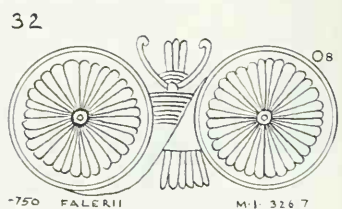
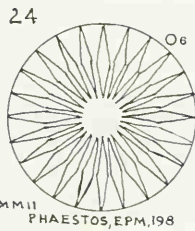
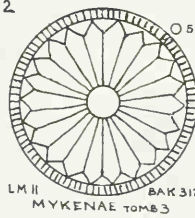
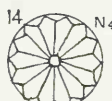
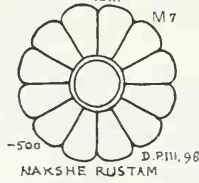
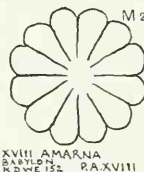
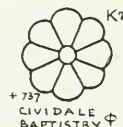
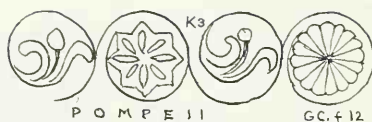


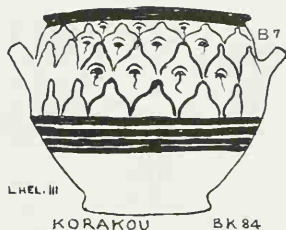
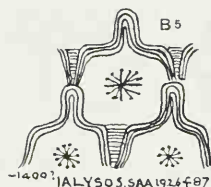
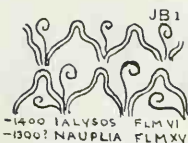
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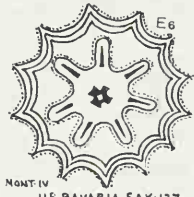
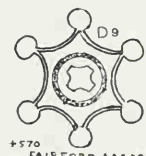
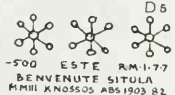
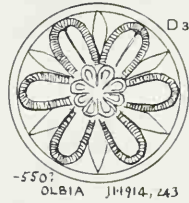
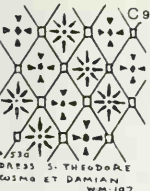
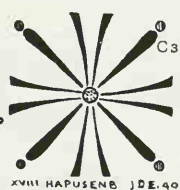
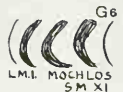
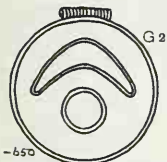
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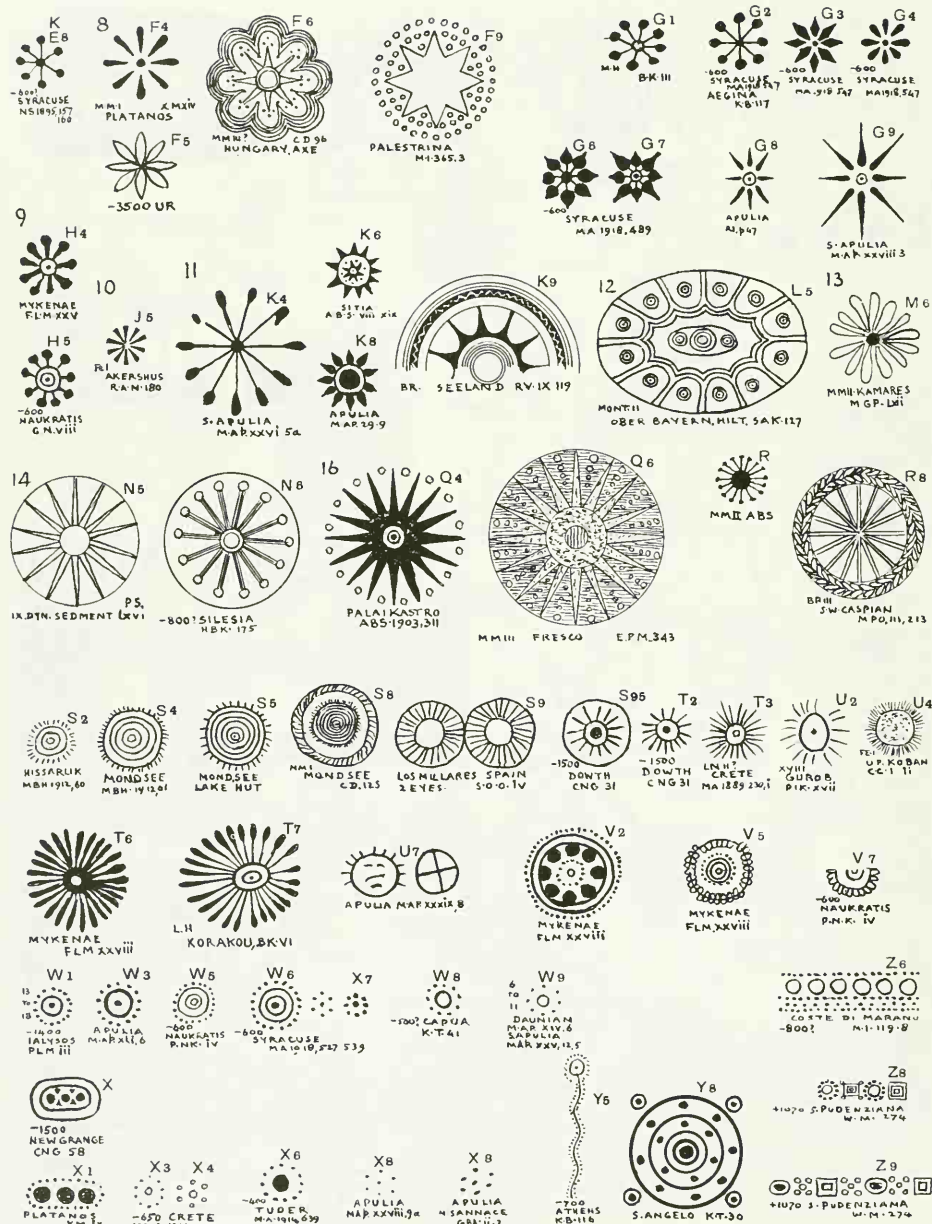




CRETE FLM p.23

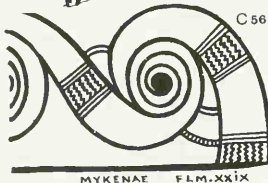
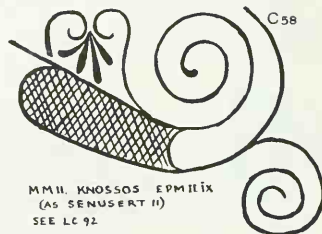
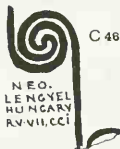
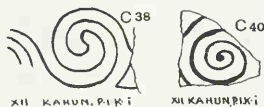
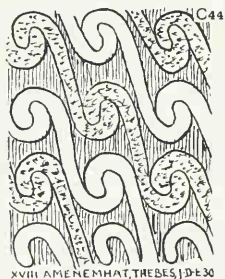


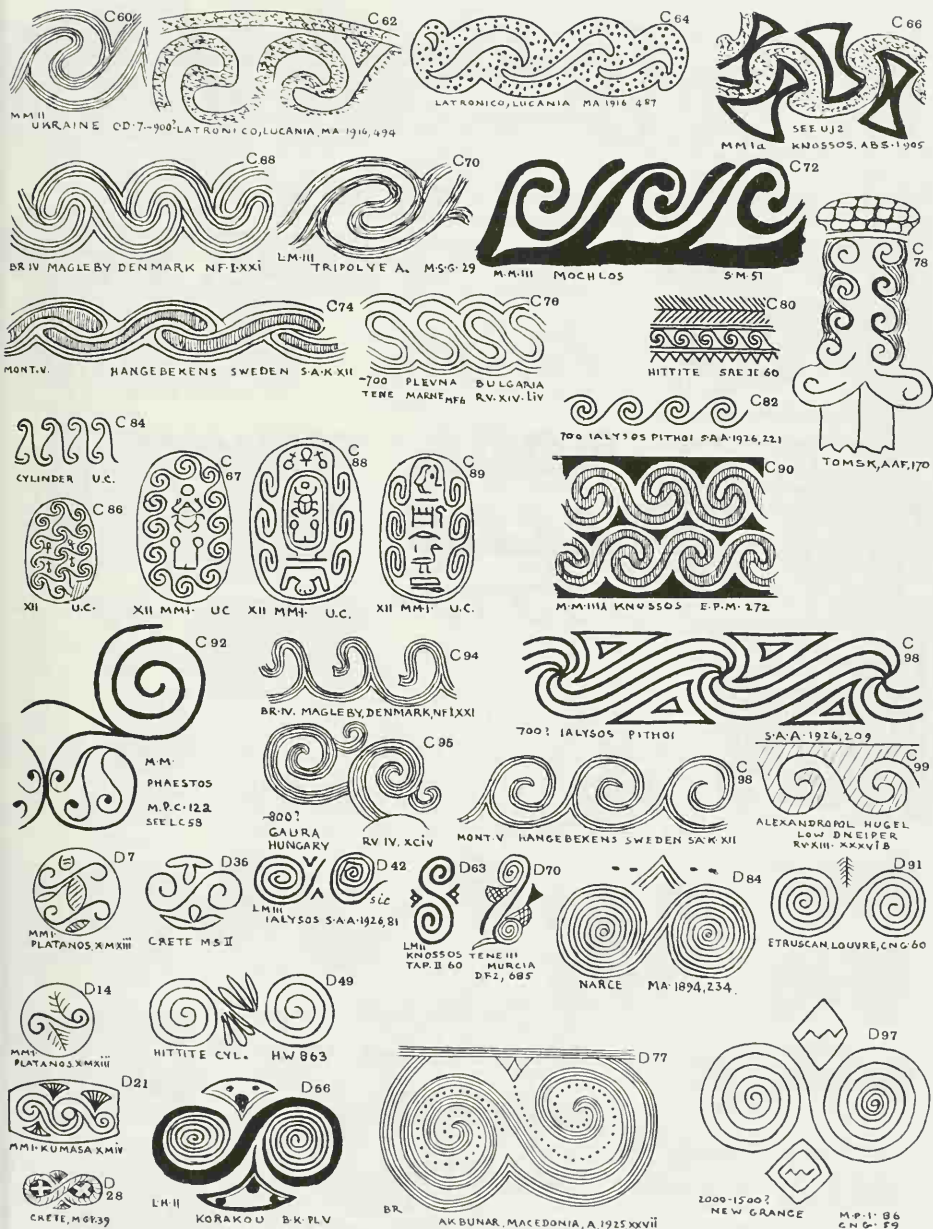


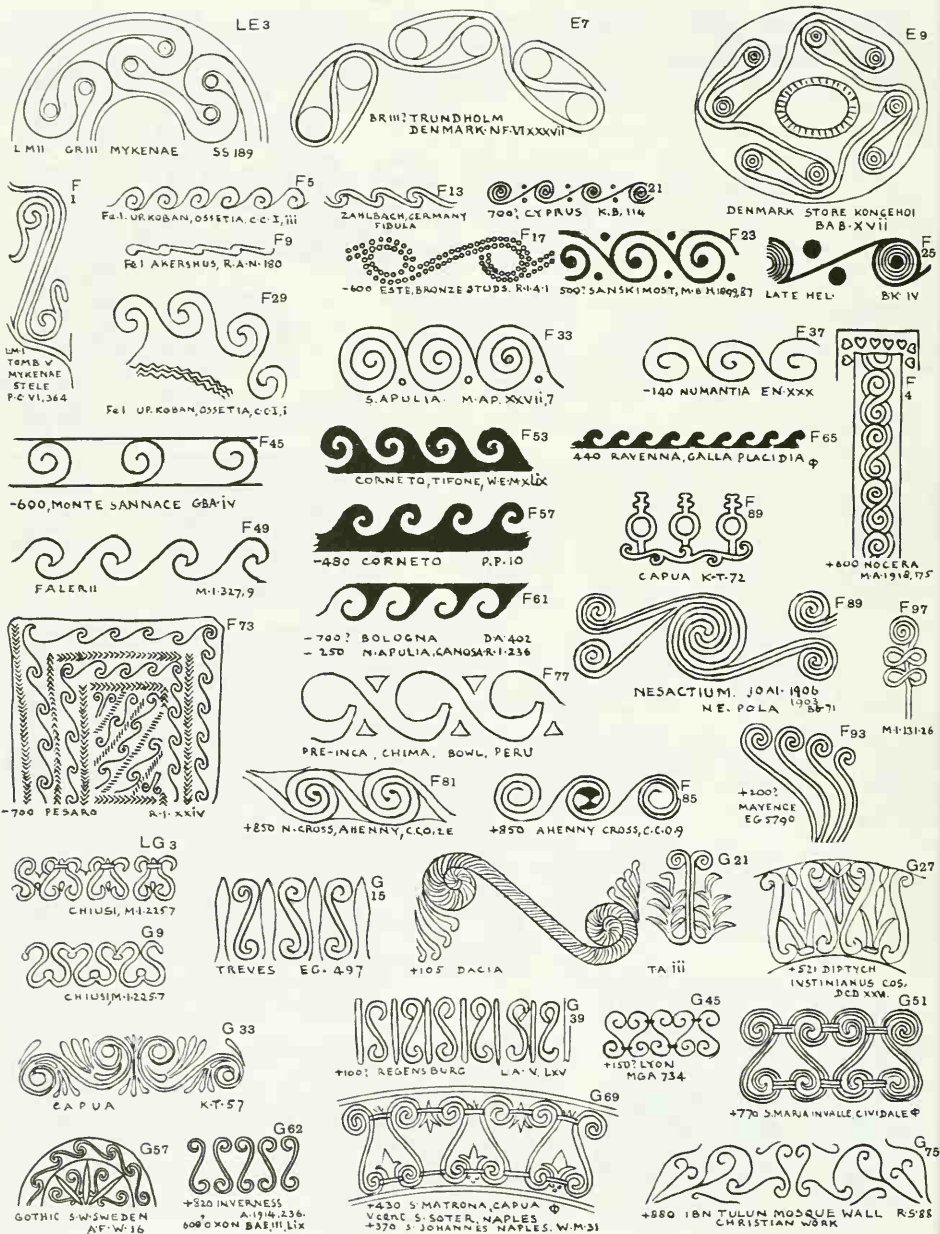




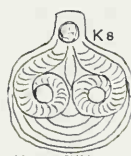
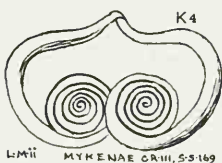
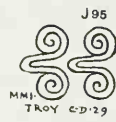
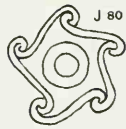
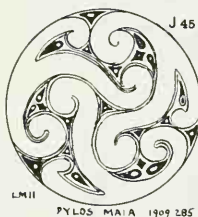
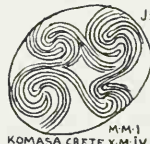




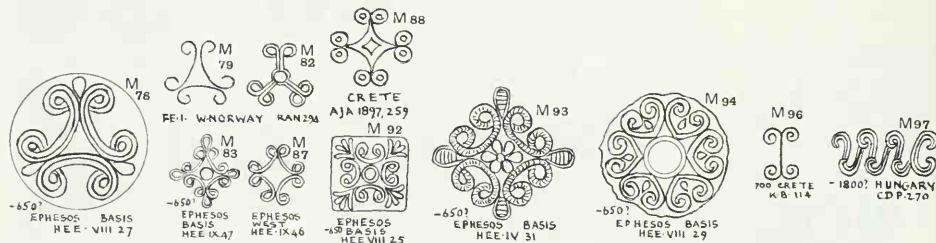
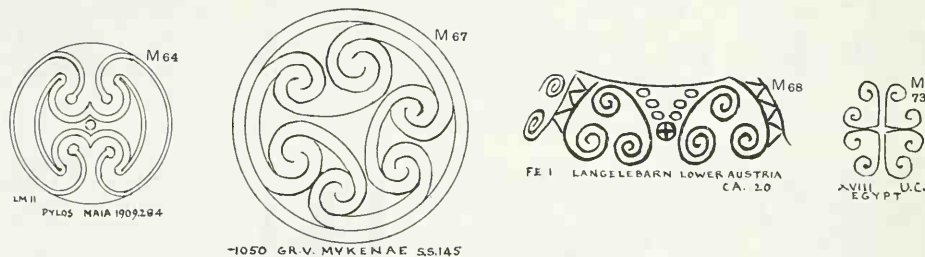
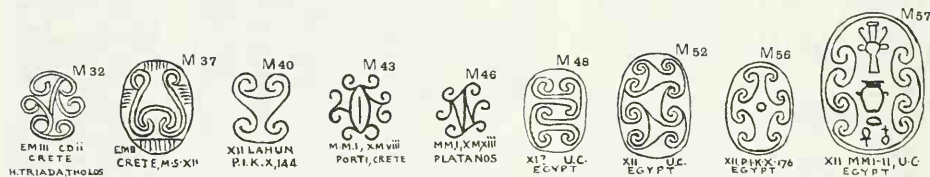
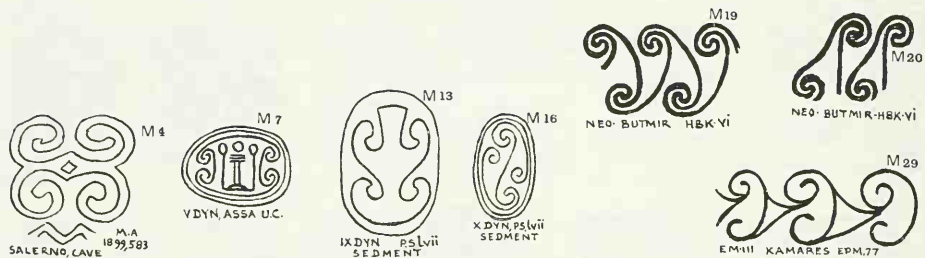
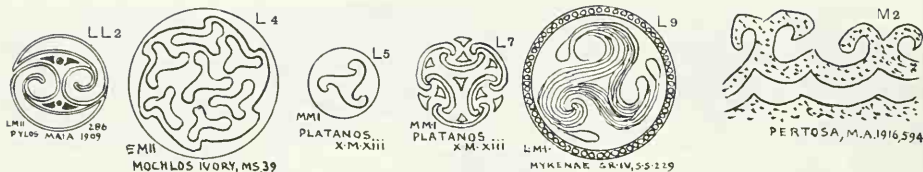


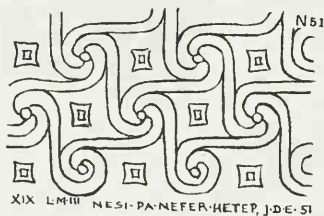
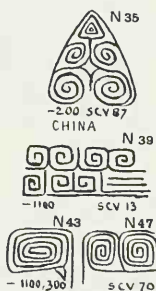
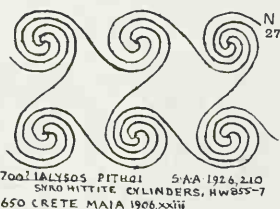
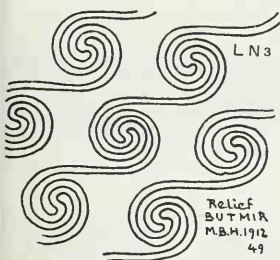


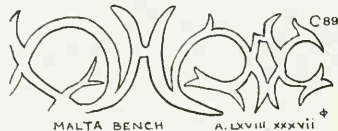
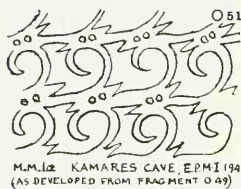
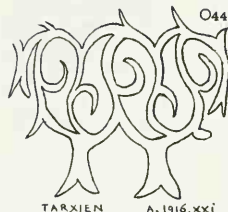
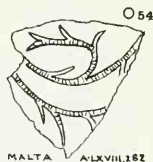


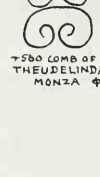
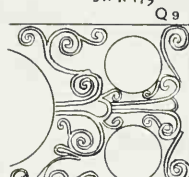
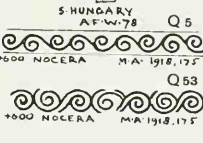
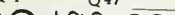
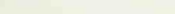
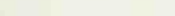
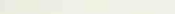
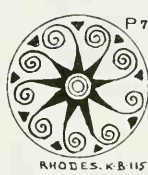
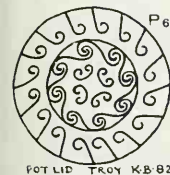
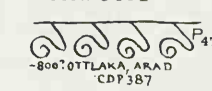
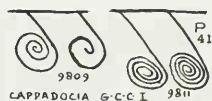
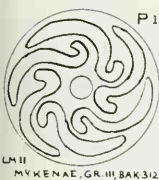




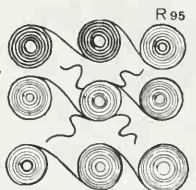
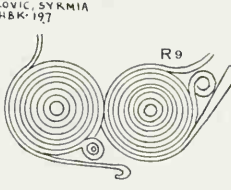
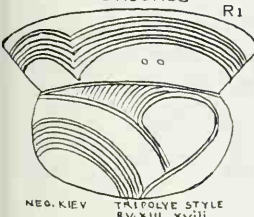








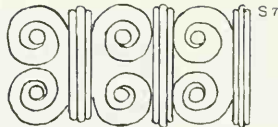
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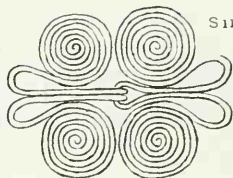
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EFME 127 B

S3



-500 NAKSHE RUSTAM DP III 92

S7



-1200

M1-1313

S11

ZENJIRLI  
SHIR-123

S16

XII: PB5 VII 73  
EGYPT

S19

LMH GR V MYKENAE  
55145

S27

CROSS  
CASTLEDEHIST  
C60-1

S31

BR III SW CASPIAN  
MP-O III 213

S36

LM I  
TOMB MYKENAE, 55 274

S41



FRANK. VAUD, AFW 168

S46



CLONFERT, C60-3C

S52



+850 AHENNY C60XIVA

S56



SEE F H, 1, 2

S66

LINDISFARN  
+700 MLG 27

HALTON OF CADBOLL 555 XXV

S61



+924 MUIRDACH MONASTERBOICE.

S71



CAHIREHILLAN C60 19

S81



+800 CAVAN A 194 XXVII

S91

LT

SYROCAPPADOC, AIDIN  
DCL. XCVI, 24

T1

UPROBAN  
DSSC FIA  
C60-111

T16



PRAG SAK-VIII 1

T2



SCANDINAVIAN AXE, CD 102

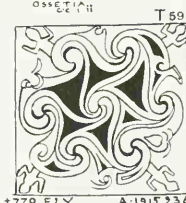
T3

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T4

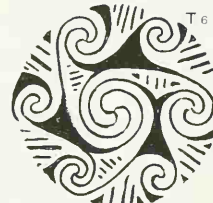
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BED. 42

T5



+770 ELY A-1915, 236

T59



KINITY CROSS C60-3G

T6

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C60-15

T7

-1350 MYKENAE  
ABS 1923.107

T8

+450 FRILFORD  
A-A 5-19

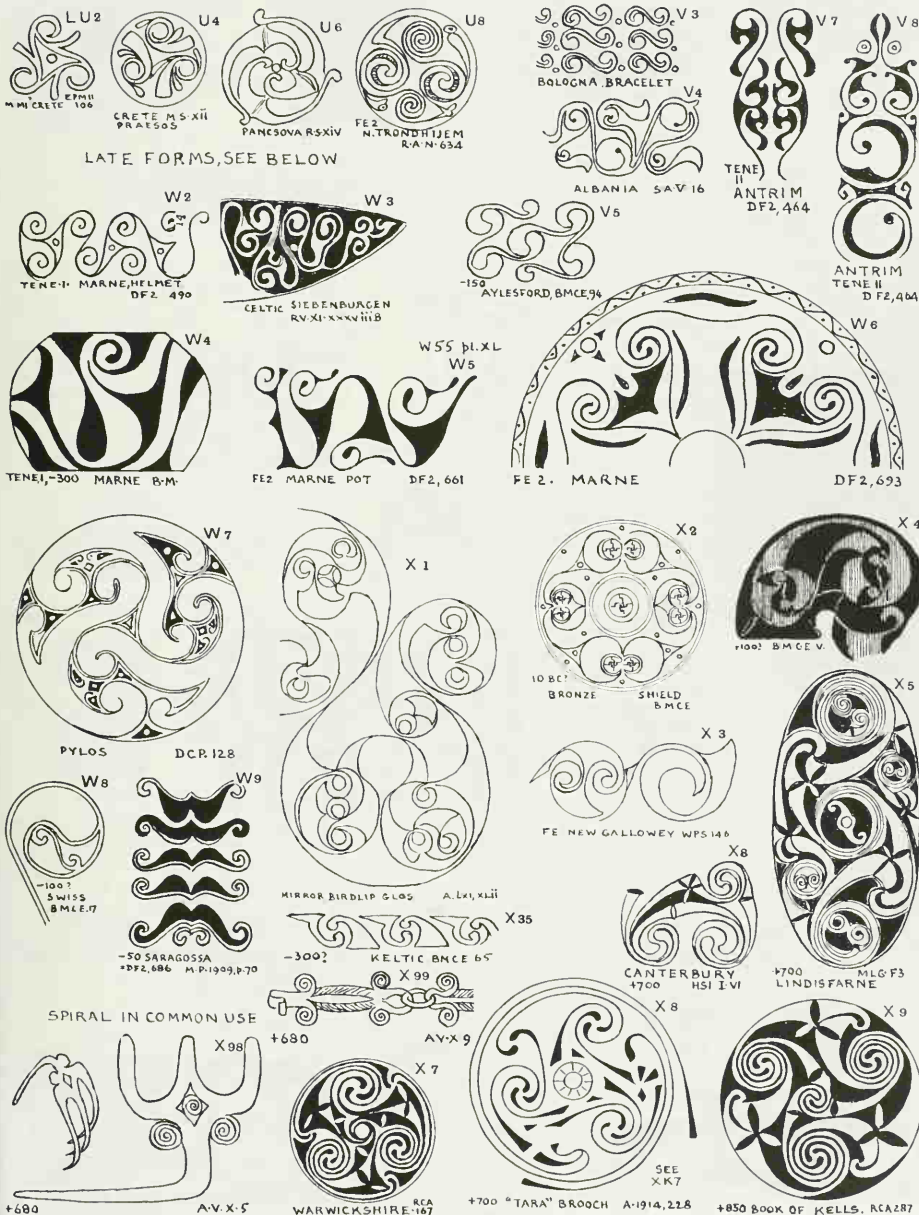
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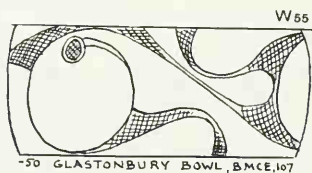
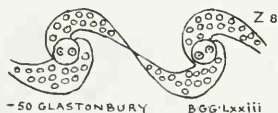
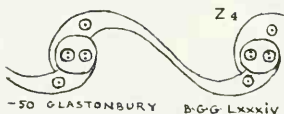
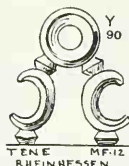
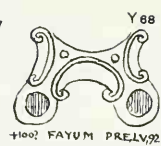
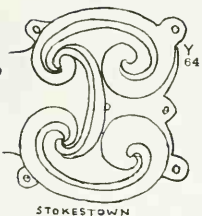
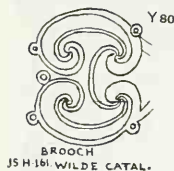
+450 OXON A-A 5-18

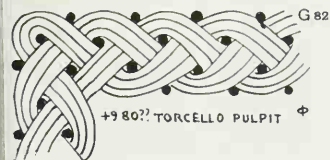
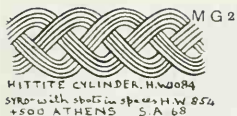
T95





SPIRAL IN COMMON USE







CLOSER PLAIT +200? VILLA LAURA, MGA 105

MH 1



H 5



H 9



H 13



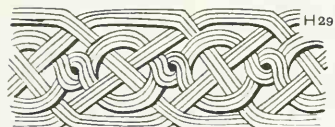
H 17



H 22



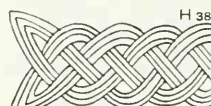
H 26



H 29



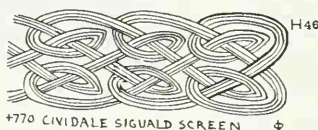
H 34



H 38



H 41



H 46



H 49



H 53



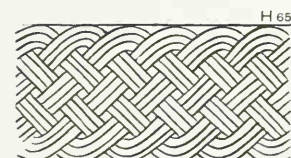
H 58



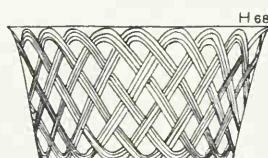
H 61

+809 MURANO DUCMO  
CAT TARO, RAL, 304

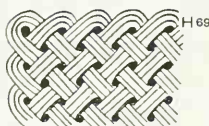
## SIX TWIST



H 65



H 68



H 69



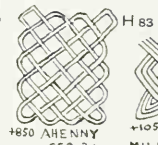
H 73



H 77



H 80

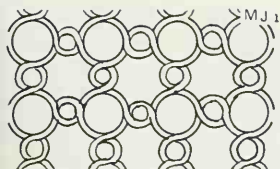


H 83



H 88

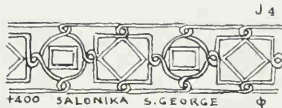




+340 ROME S. COSTANZA



+500 RAVENNA, THEODORIC, MA 1916, 751

+200 RAVENNA  
MA 1916, 753

+400 SALONIKA S. GEORGE



+430 S. MATRONA, CAPUA



+430 S. MARIA MAG. ROME  
+430 ROME S. SABINA  
+530 RAVENNA S. VITALE  
TO XIII CENT. ROME S. MARIA TRASTEVERE



FP  
ROME S. PUDENZIANA MODERN?  
S. PRASSEDE, PASCHALIS PAVING



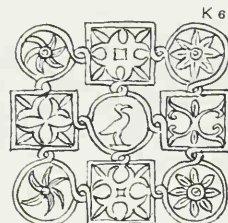
+682 ROME S. GIORGIO VELAB.



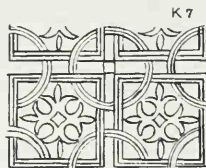
+500 RAVENNA  
BAPTISTRY  
ARIAN



+546 RAVENNA, S. VITALE



+560 RAVENNA CATHEDRAL



+580 RAVENNA CATHEDRAL



+720 PAVIA (AS BOBBIO)

RAL 169



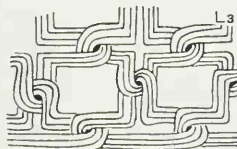
+625 ROME S. SABINA

AND 795 S. MARIA IN COSMEDIN

R



+650 or 750  
S. MARIA ANTIQUA FP  
ROME



+730 TOSCANELLA, S. PIETRO



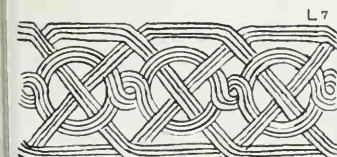
FP  
+682 ROME  
S. GIORG VEL.



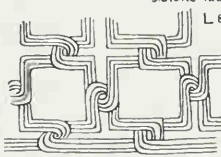
+790 ROME  
S. MARIA  
COSMED.



+790 ROME S. MARIA COSMEDIN



+810 RAVENNA S. APOL. IN CLASSE

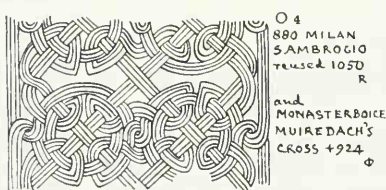
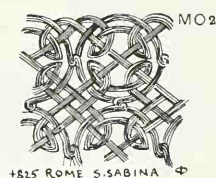
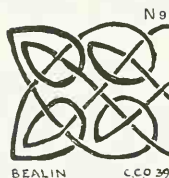
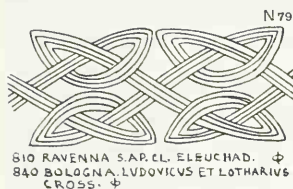
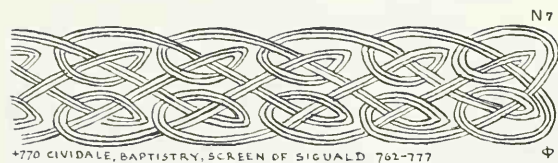


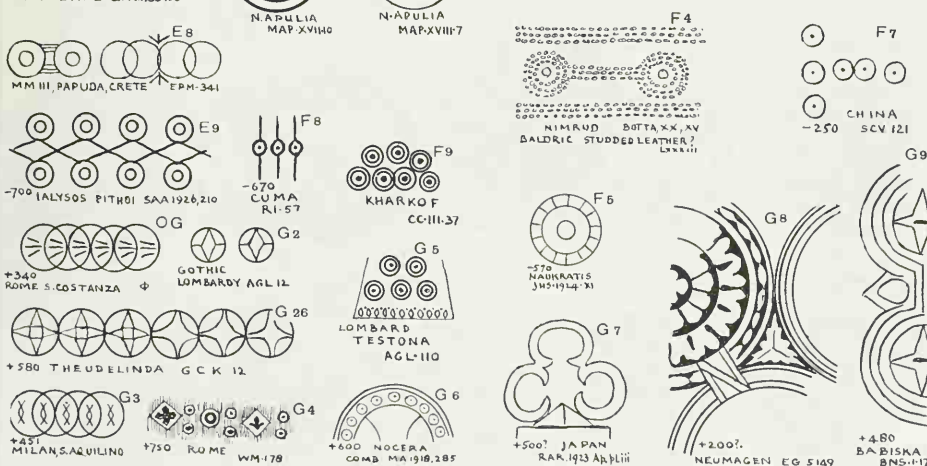
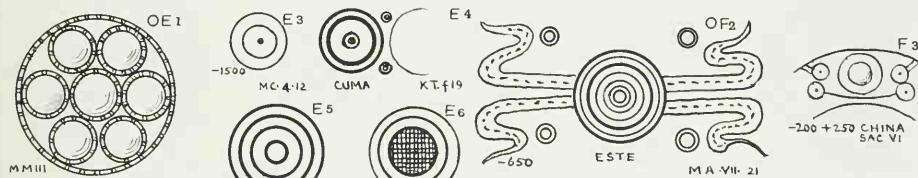
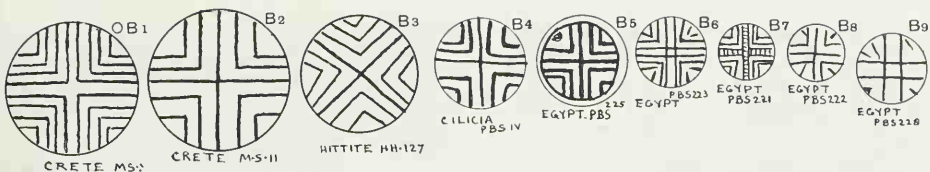
+880 MILAN, S. AMBROGIO  
+1050 REUSED

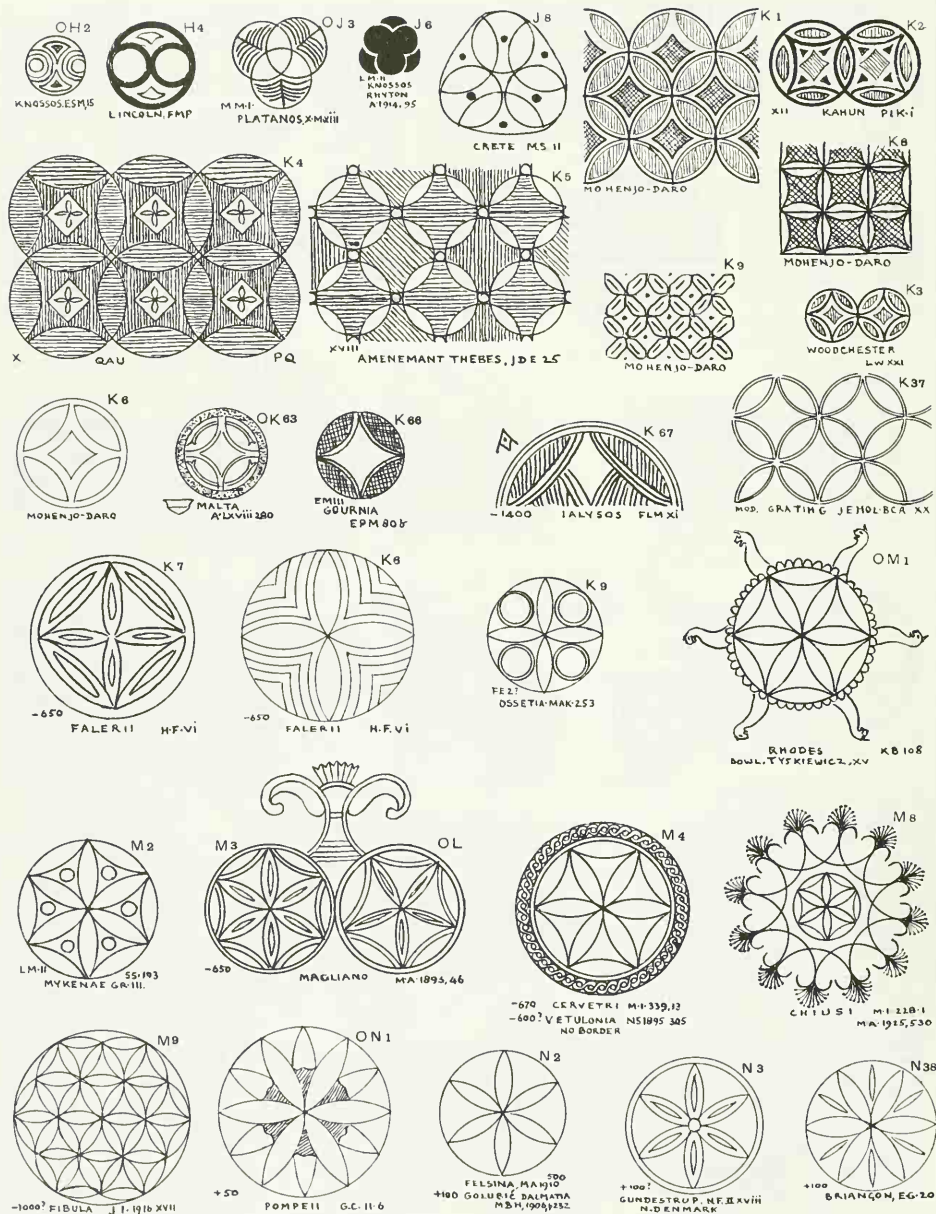


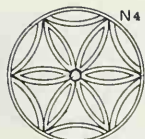
+880 MILAN, S. AMBROGIO  
reused in 1050











N4

DURA C. XCI  
+1400? ASOLLI CATHEDR

N5

COMMINGES  
EG. 879

N6

+200? BONN. EG. 6172



N6B

LOMBARD  
TOSCANA  
A.G. L. 170

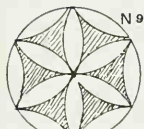
N7

ARQUILEIA NS. 1927, 176

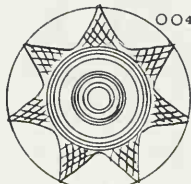


N6

+500? DABRAVINA MBH 1907, 21



N9

+850  
AHENNY S. CROSS  
CCO. 4-A

OO4

NARCE. MA. 1894, 170



OO7

KHAZINEH CASIA  
MAK. 968P  
SKIRLS

PP

EMI-II  
MOCHLOS  
S. M. 24

PQ1

CRETE, MS III



Q3

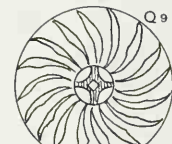
MMI. XM XIV  
PLATANOS

Q5

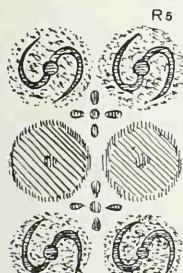
CRETE MS III



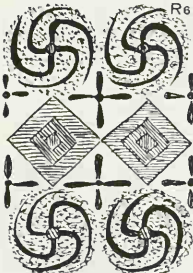
Q7

MMI-PALAIKASTRO  
ABS. 1923 SUPPL. XI

Q9

MM II 6  
EPM. 194

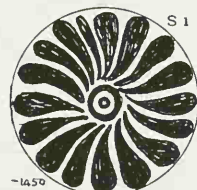
R5

XVIII THEBES  
MANTUHETEP  
JDE 21

R6

XVIII THEBES  
AMENHETEP  
JDE 19

R7

XVIII THEBES  
NEKHT-MIN  
JDE 35

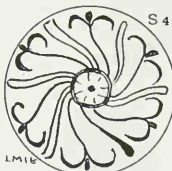
S1

~1450  
SAQQARA, TETI, FCGXII

S2

TROY  
S-1-1946

S3

TROY  
S-1-1983

S4

LM16  
SAQQARA EPM. V 304

S6

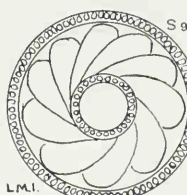
TROY, S-1-1837



S7

LM1  
MYKENAE GR. 2, 226

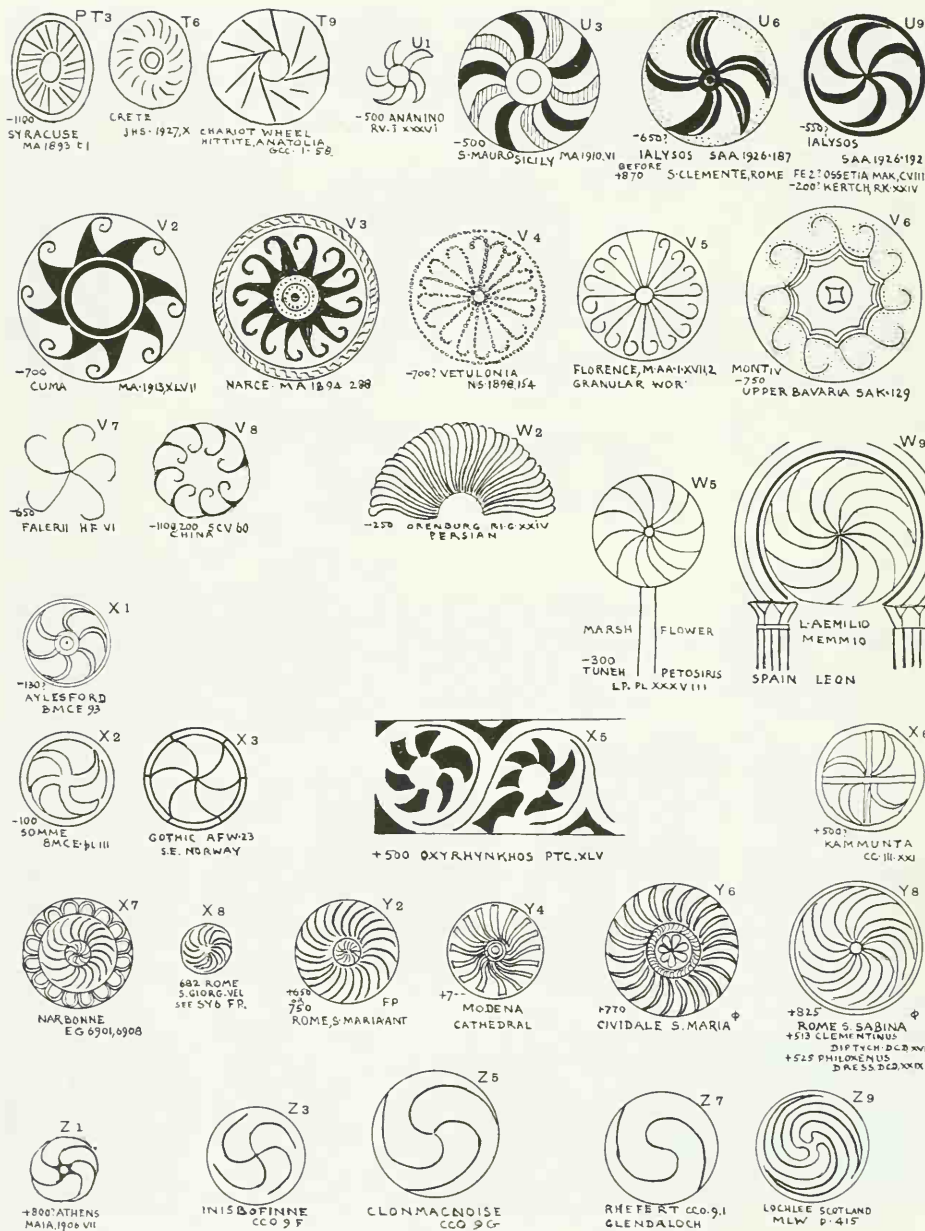
S8

LM1  
MYKENAE  
GR. 2, SS-207

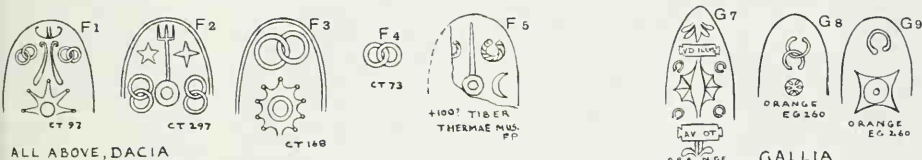
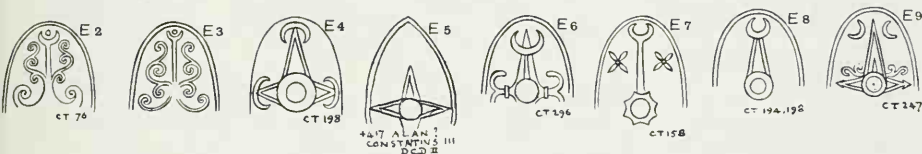
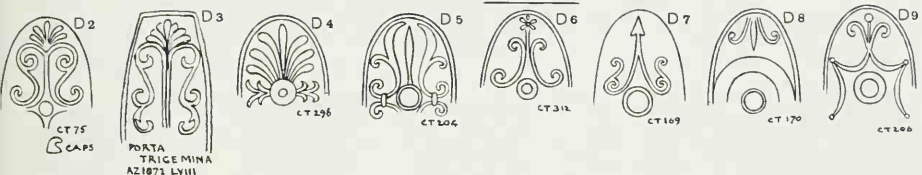
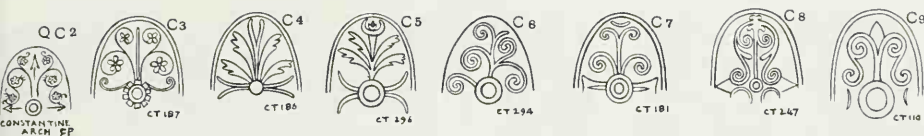
S9

LM1.  
MYKENAE GR. S. SS-257









ALL ABOVE, DACIA



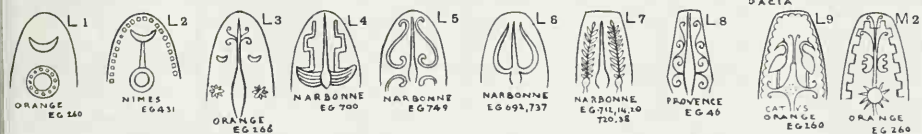
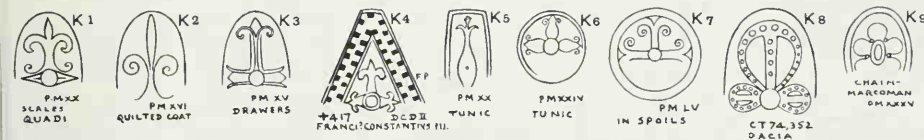
CHAIN ARMOUR

MARCOMANNI

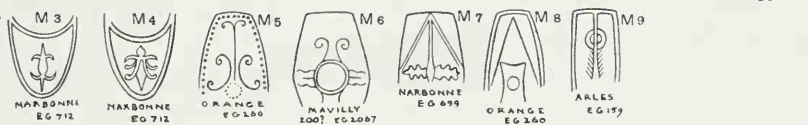
GALLIA

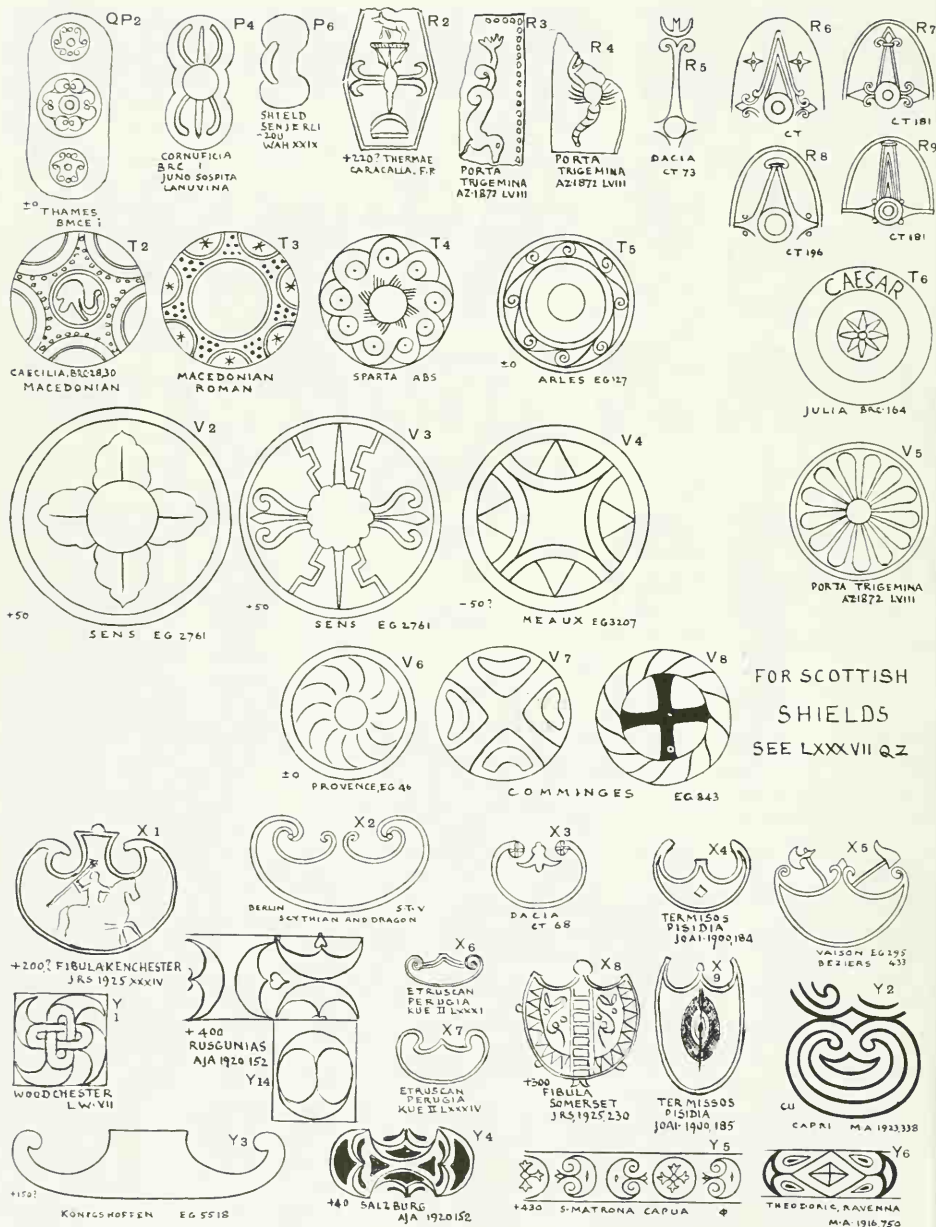
CHAIN ARMOUR

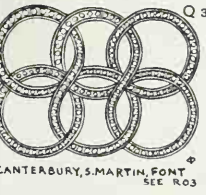
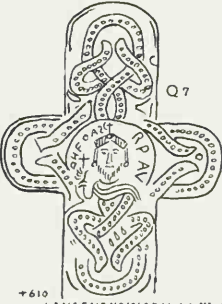
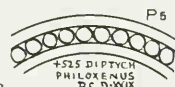
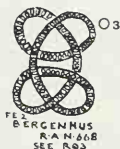
MARCOMANNI.



GALLIA









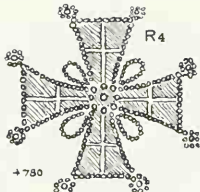
+710 AURONA  
MILAN, CAI 58



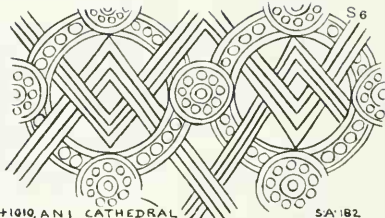
RR1 R2  
+720 AURONA  
MILAN CAI 56



R3  
BEFORE +910  
YORKSHIRE  
A 1914, XXVIII, 3



+780  
ROME S MARIA COSMEDIN FR



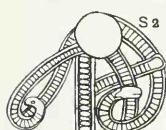
+1010, ANI CATHEDRAL SA 182



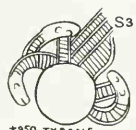
+800: S MARIA DE SECUNDICERIO  
BCA 1946, 113



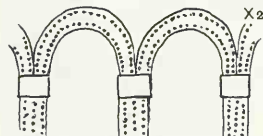
+880 MURANO S DONATO



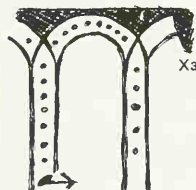
+920 A 1914, XXVIII, 1



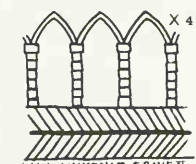
+950 TYRONE A 1914, XXVIII, 6



NEO. KRETZ, ANDERNACH  
25m SE OF BONN RV. VII, LXXIX



CAPPADOCIA GCC 19808



LM.1 MYKENAE GRAVE II  
SS 205



KONIA: JAMIALAED DIN  
SKA XVIII



WITH LN 23  
EP 9 KAMEIROS RELIEF  
ABS 1906, 72-3



-700: RHODES KB 114

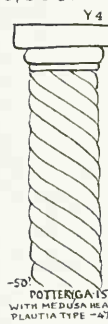


Y2  
NINEVEH  
BN 114

SEE BA8, BC6.



-550  
CUMA  
PP. 42



-50  
POTERNGAISA  
WITH MEDUSA HEAD  
PLAUTIA TYPE -47



Y5  
AMARAVATI  
+200 CIP. 17

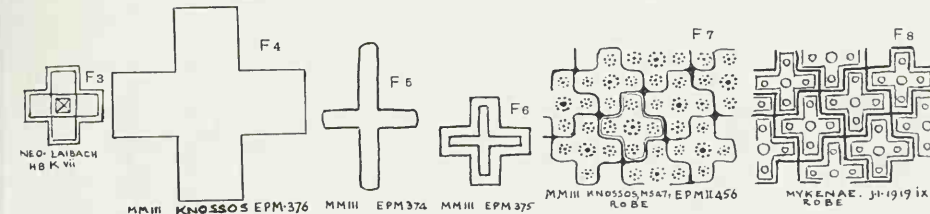
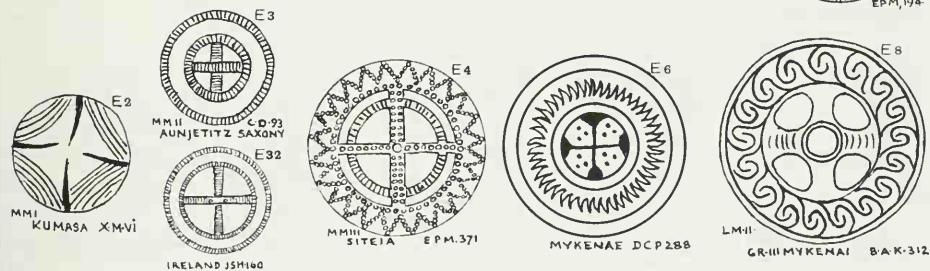
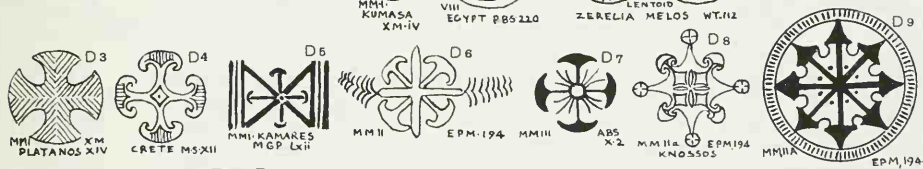
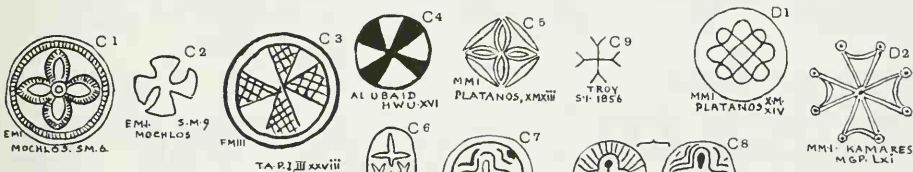
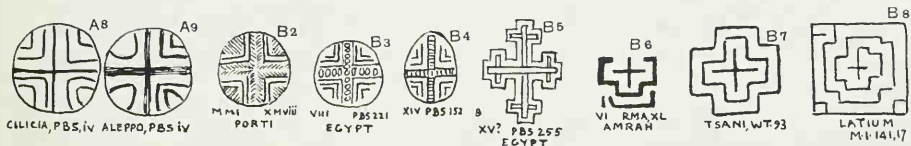
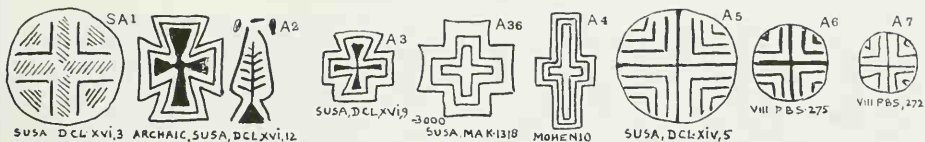


+250 GA 48

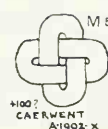
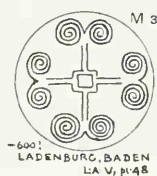
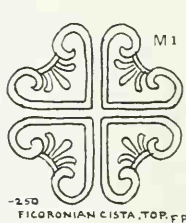
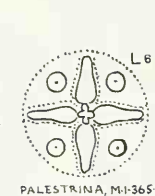
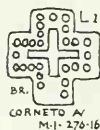
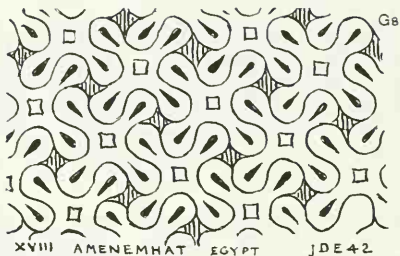
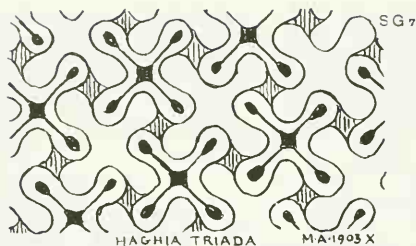


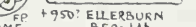
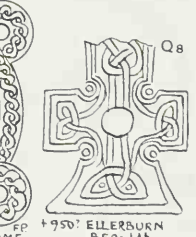
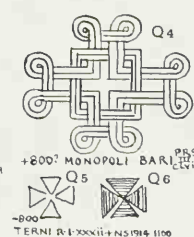
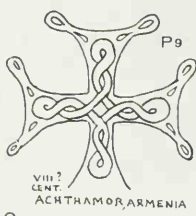
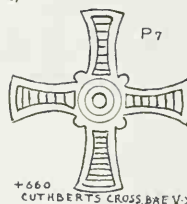
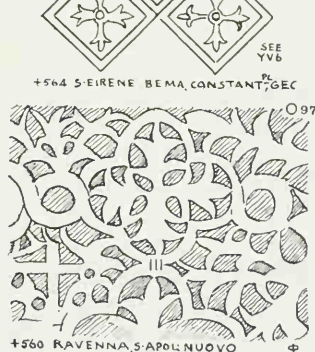
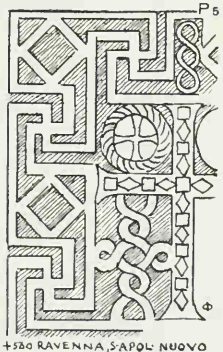
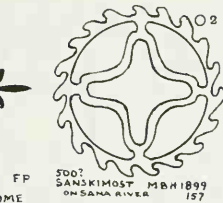
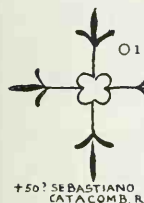
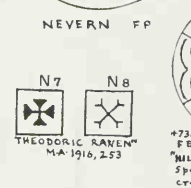
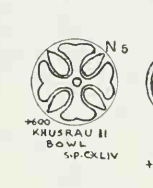
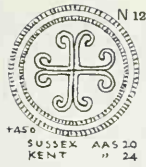
Y9  
ST GILLES  
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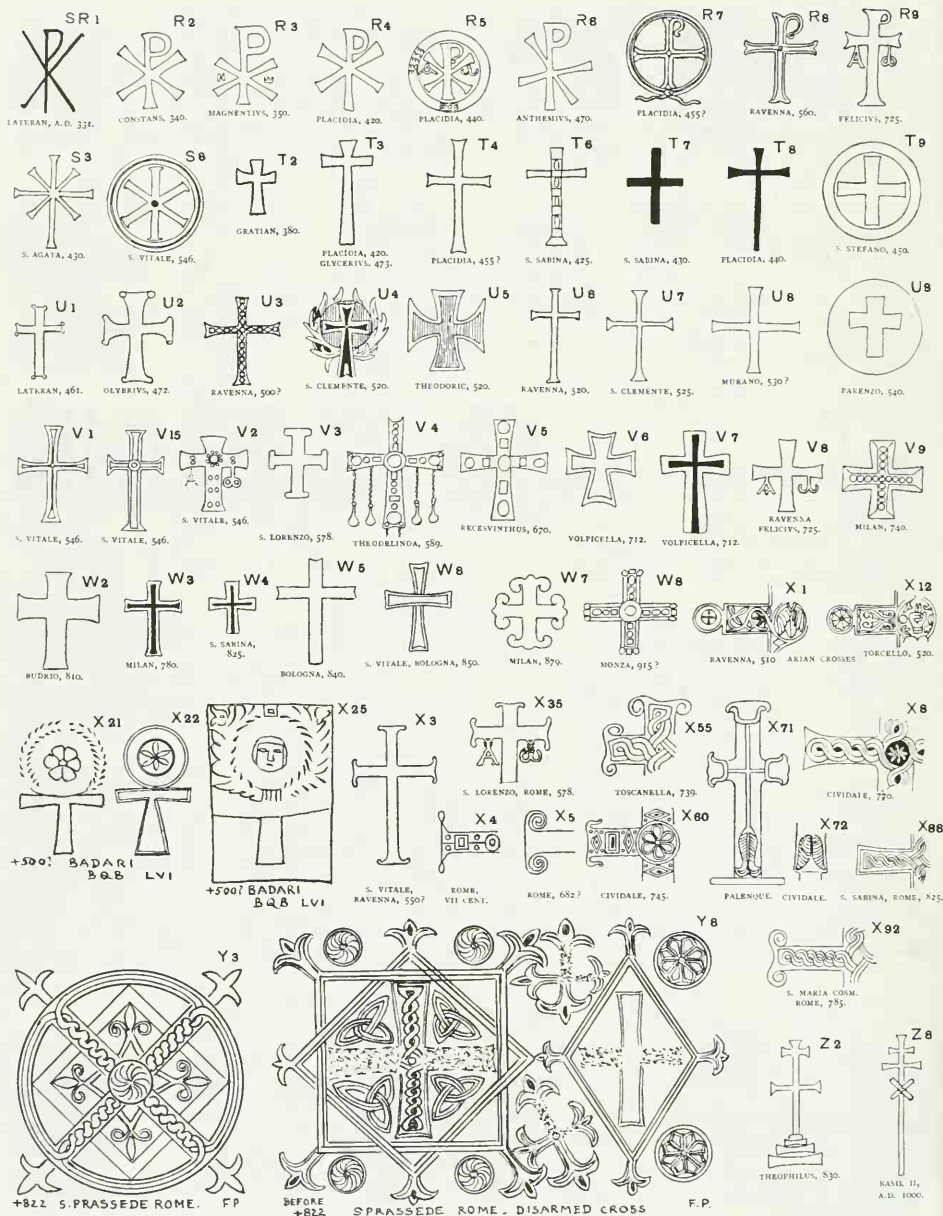


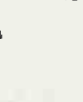
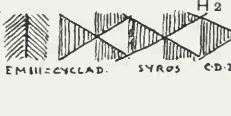
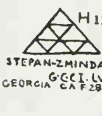
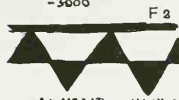
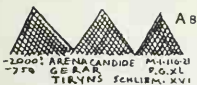
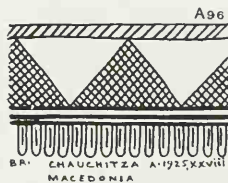
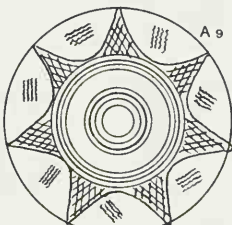




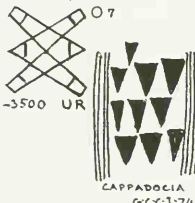
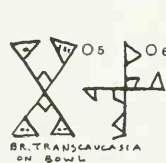
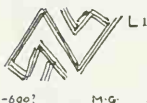
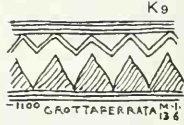




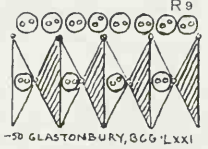




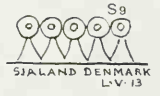
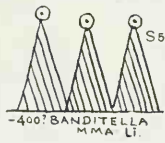
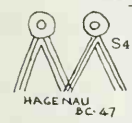
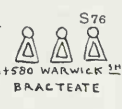
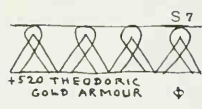
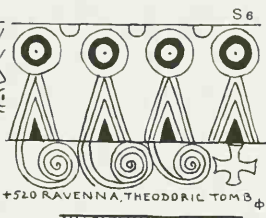
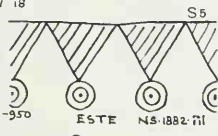
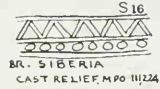
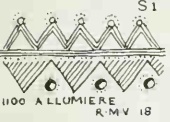




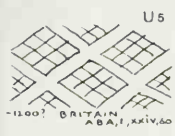
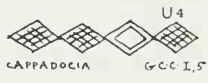
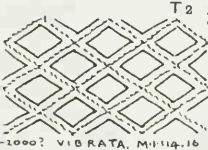


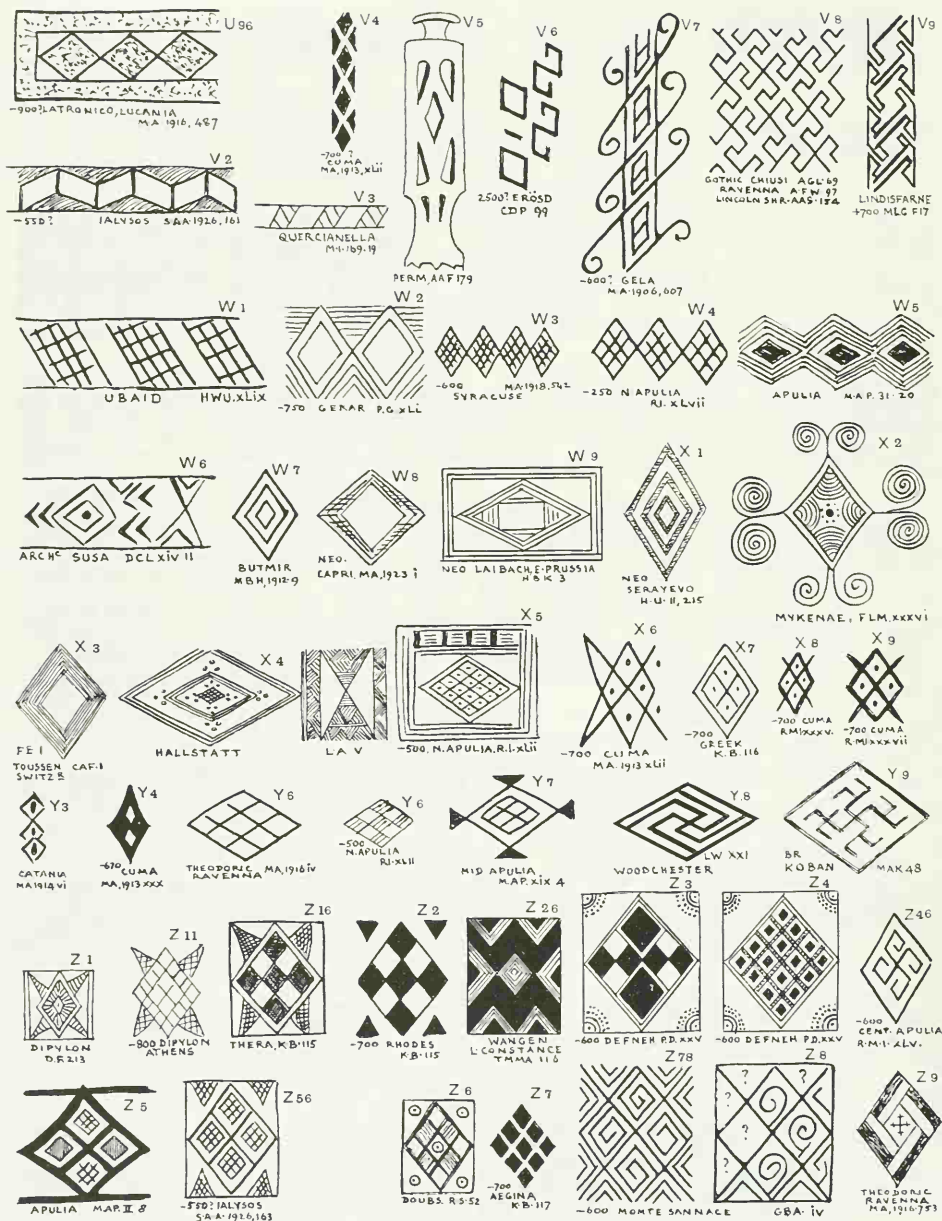


TRIANGLE AND CIRCLE

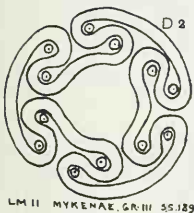
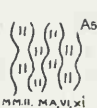


RHOMB

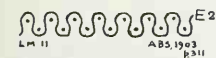




U A2  
E III  
TELL METUHKUR  
THRACE



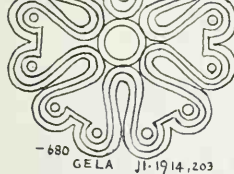
LM II MYKENAE, GR. III 55:189



LM II  
AB5, 1903  
p311



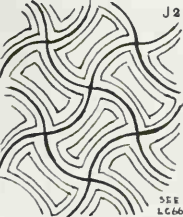
LM III PHYLAKOPI JHS, 1904, XXXIII



-680  
GELA JI-1914, 203

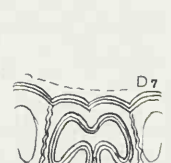


-50 GLASTONBURY B.G.G. LXXX



KUBAN RIG 16  
BEFORE -3,500 UR  
558  
L666

THEODORIC RAVENNA MA 1916 IV



MYKENAE &  
STELE, ATHENS



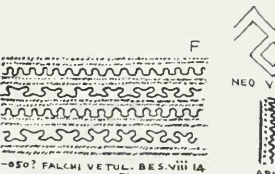
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QUERCIANELLA  
LIVORNO MA 189:12



FEZ OSSETIA, MAR CVIII  
-700 ATHENS KB-110



-850? FALCHI VETUL. BES. VIII 14  
KV.



NEO VICENZA LIQ. XIII



APULIA MAP, 31, 18



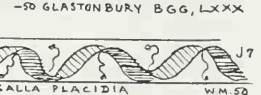
-120 CAMPANIA GA. 69



ALEXANDROPOL-HUGEL  
RV. XIII XXXVI B



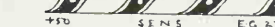
-50 GLASTONBURY B.G.G. LXXX



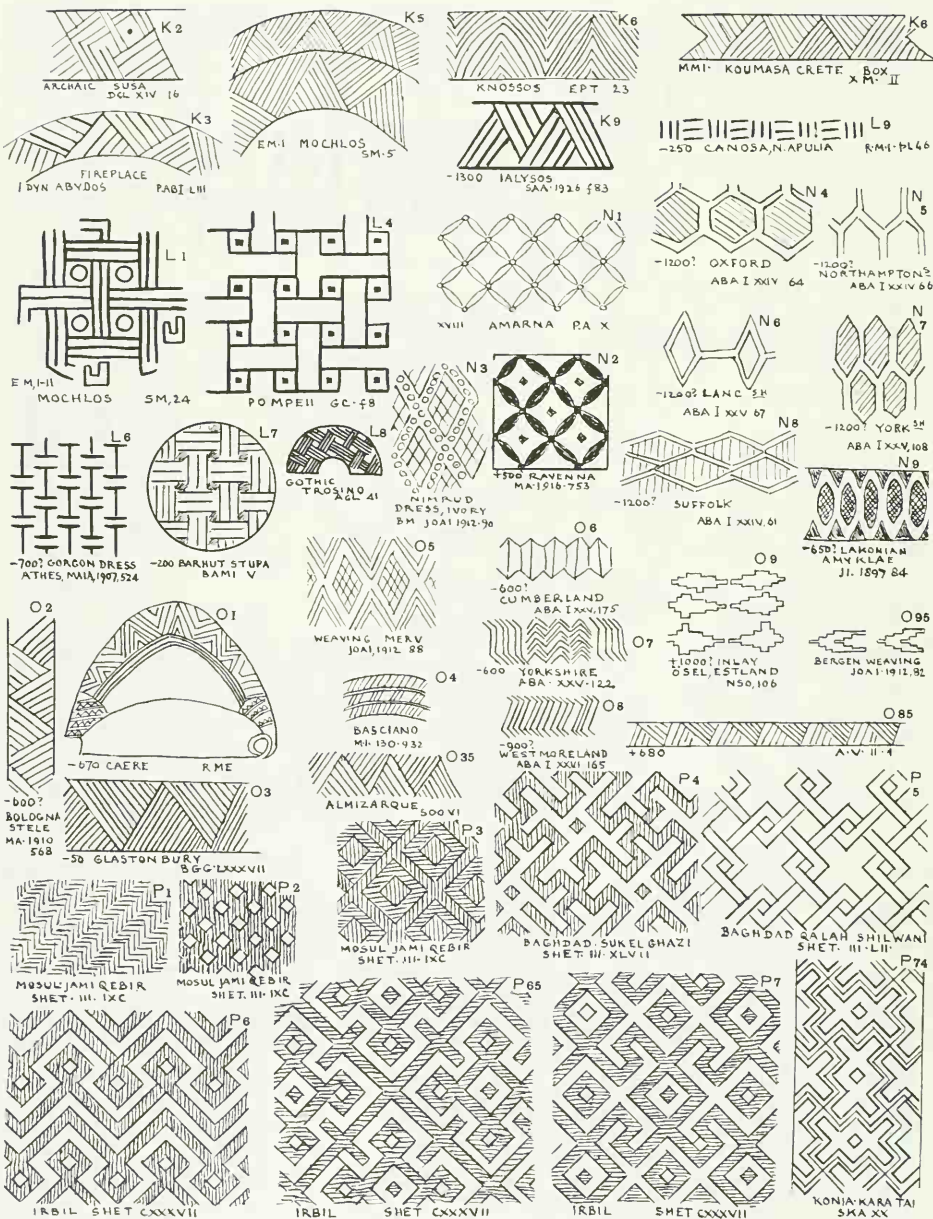
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MOAIC



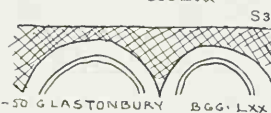
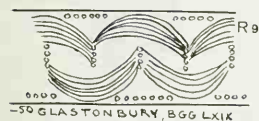
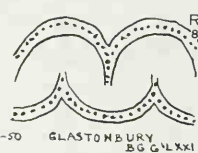
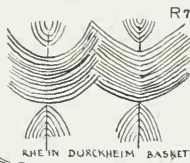
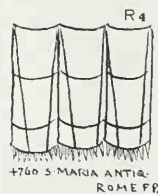
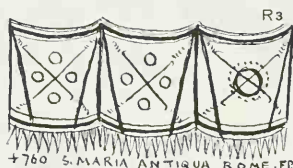
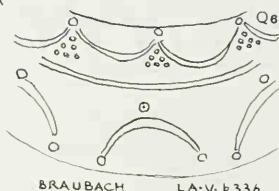
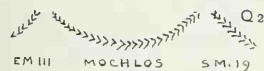
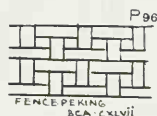
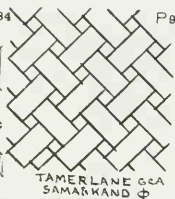
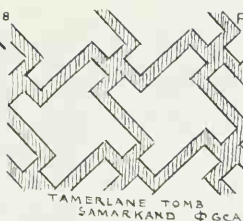
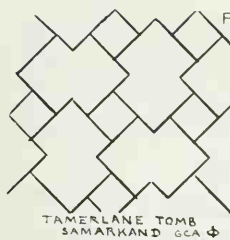
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+50 SENS EG 2760

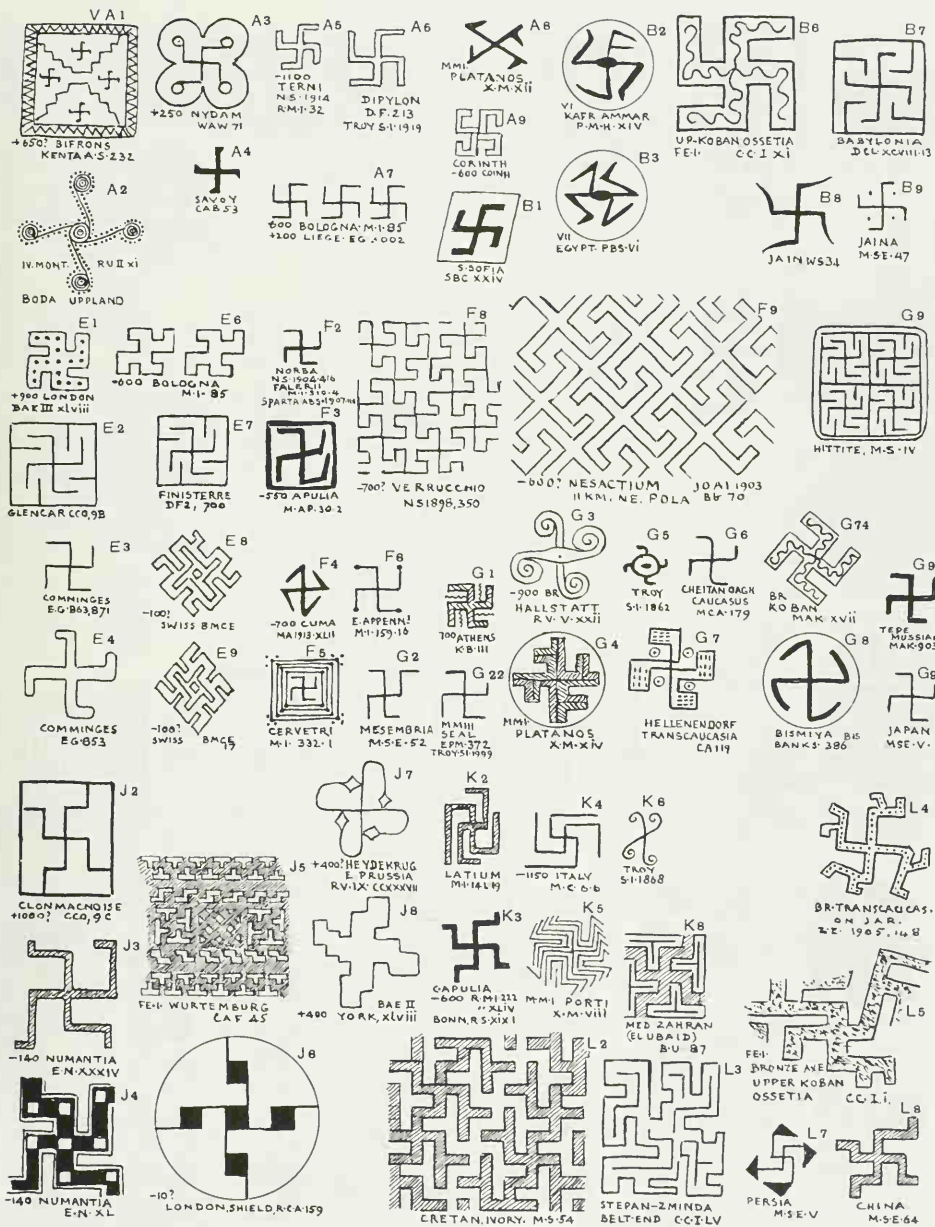


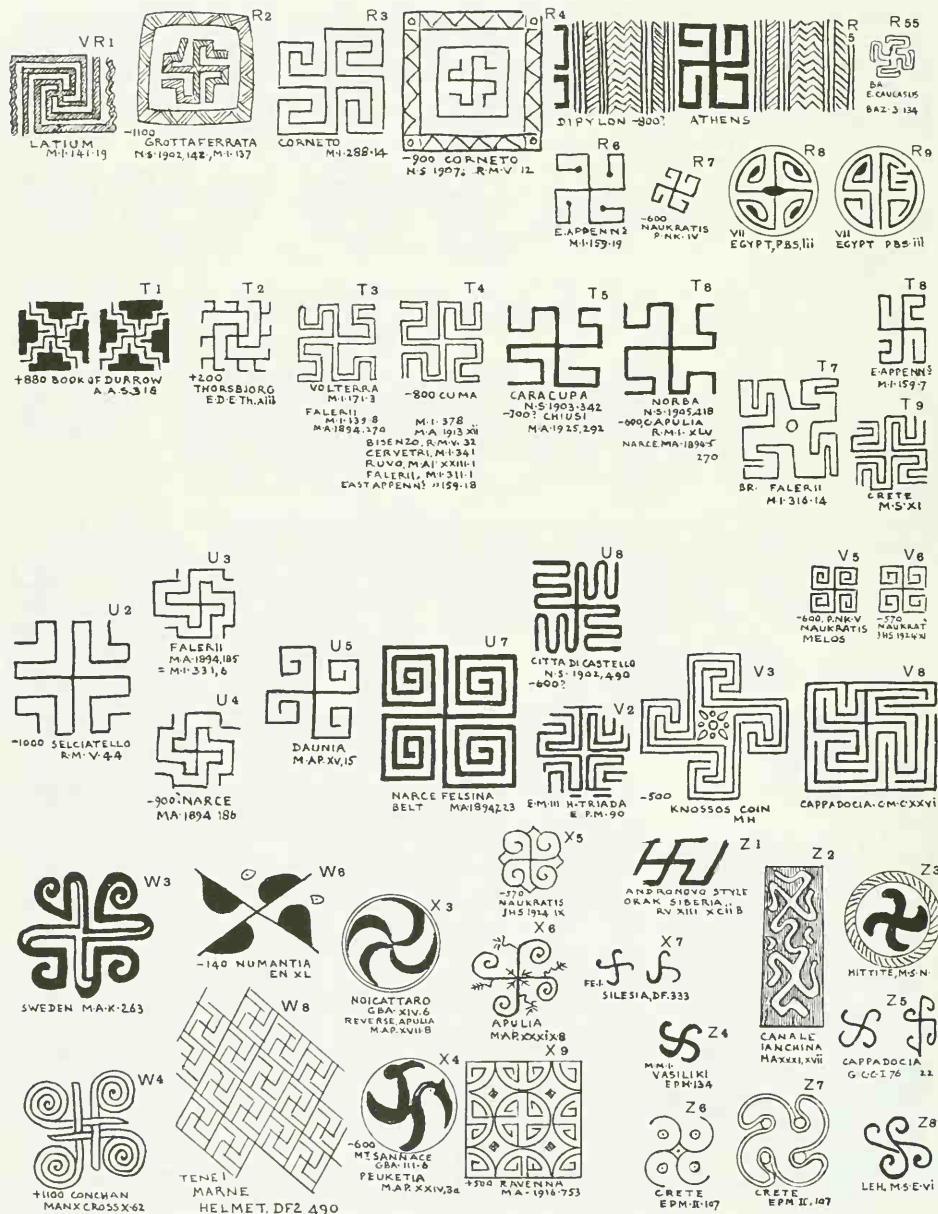


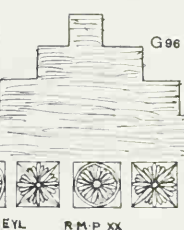
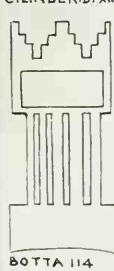
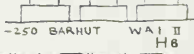
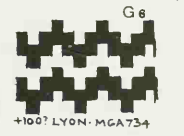
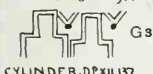
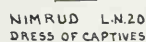
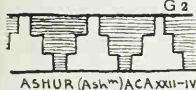
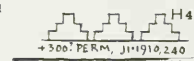
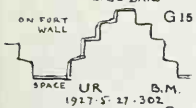
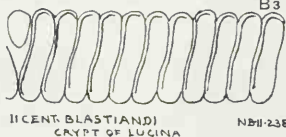
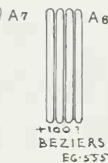
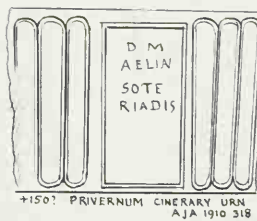
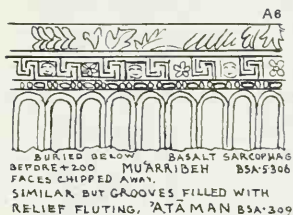
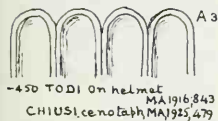


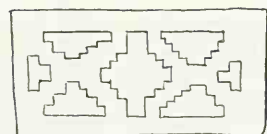






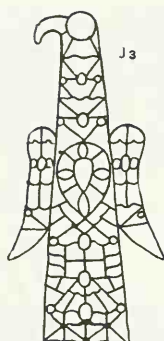






+600 HEJNUM GOTLAND  
OPEN WORK NSO 40

J1



J3

LOTET GARONNE AFW  
COARSE SARAGOSSA 82



J4

W. SWITZERLAND  
GARNET. AFW. 102



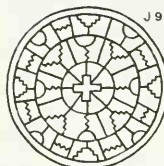
J2

OXUS A. 1902 x v1



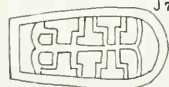
J5

GOthic. ITALY. AGL. 13  
GARNET IN GOLD



J9

LOMBARD BELLUNG  
GARNET AGL 12.8



J7

BR. NARIASSOVA  
14M XXX



J6

WURTEMBERG  
GARNET. AFW. 115



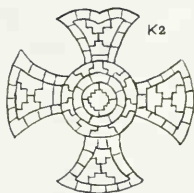
J8

CAUCASUS AFW.3  
GARNET BOSS



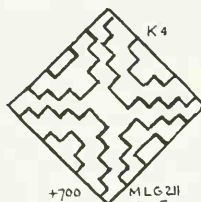
J83

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AFW 62  
C.A.C. 104



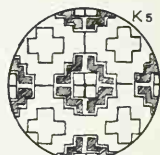
K2

+650 IXWORTH, AAS. 2.59



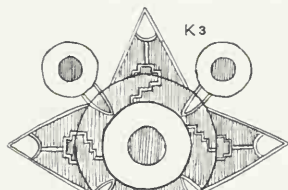
K4

+700 MLG211  
LINDIS FARNF



K5

+700 LINDISFARNE  
BAE. V XXXIV



K3

+540 WINGHAM KENT AAS. 200



K7

TIBETAN WOFPEKIN BSA14 L  
4 STEP HONAN BSA14 6 STEP SZECHUAN



K8

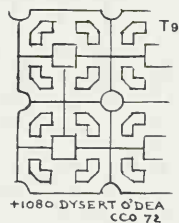
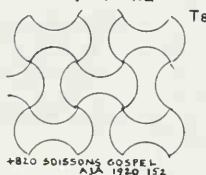
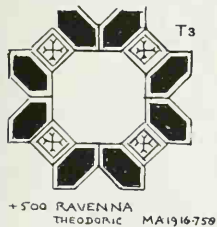
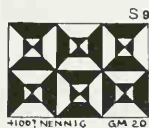
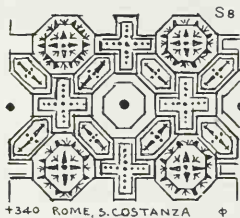
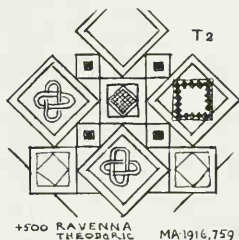
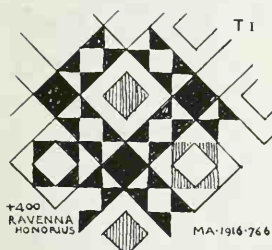
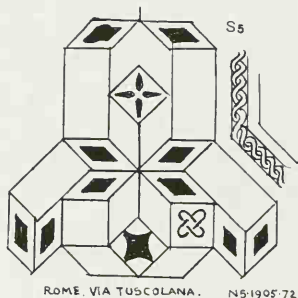
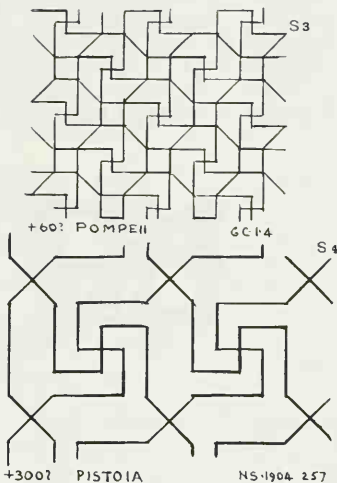
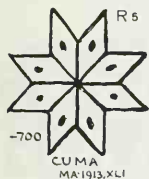
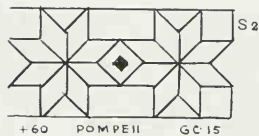
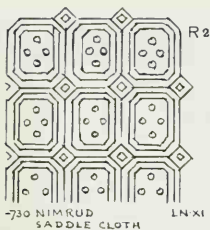
MODERN CHINA  
YEN-CHOU-FU  
BCA XXXIII

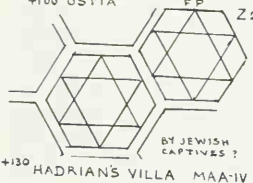
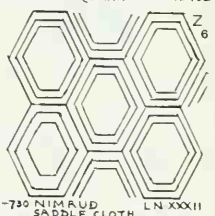
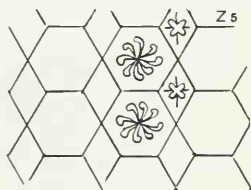
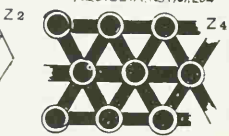
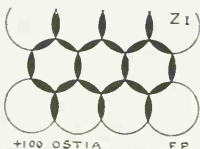
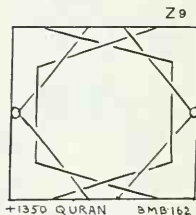
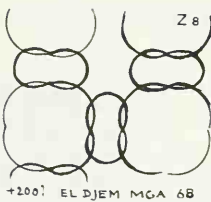
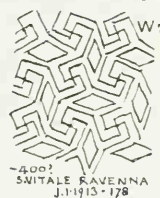
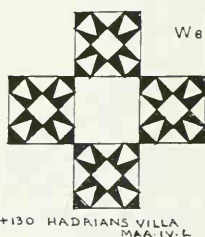
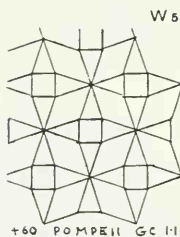
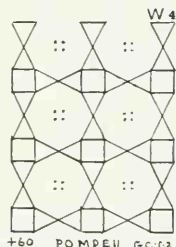
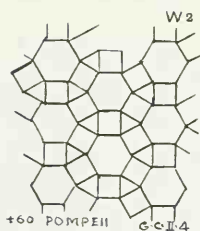
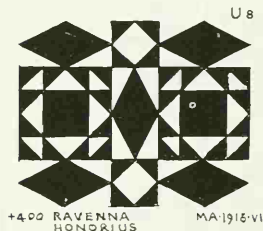
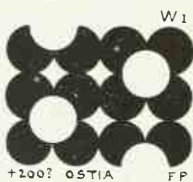
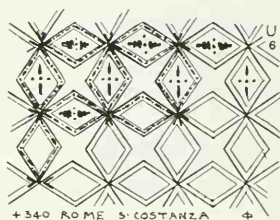
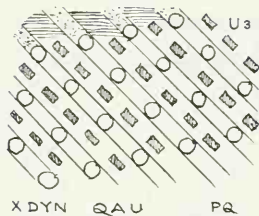
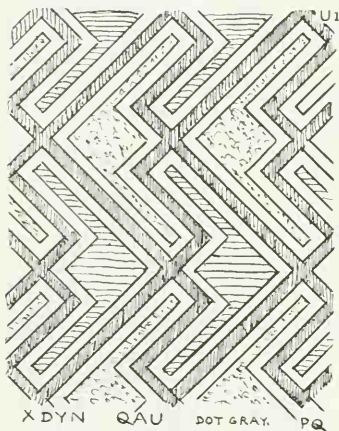


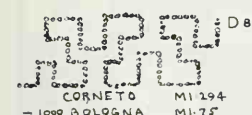
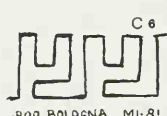
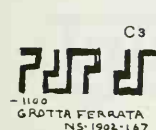
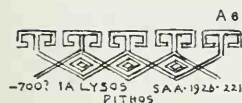
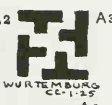
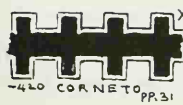
K9

FRANKFORT TOWN-HALL 4

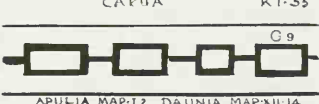
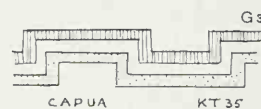
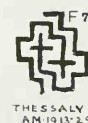
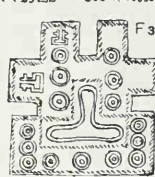
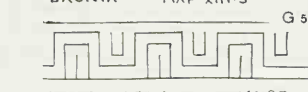
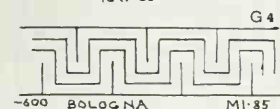
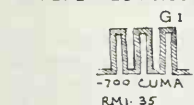


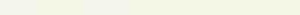
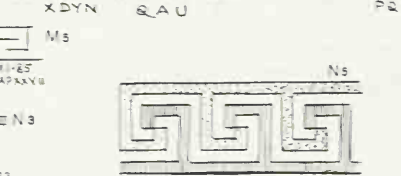
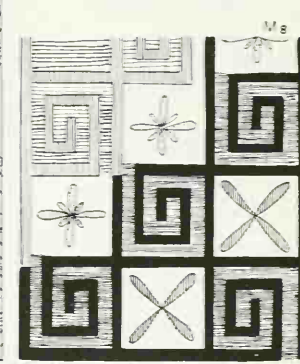
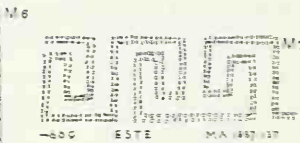
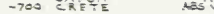
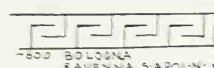
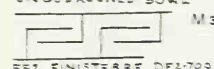
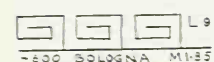
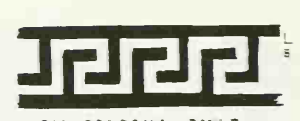
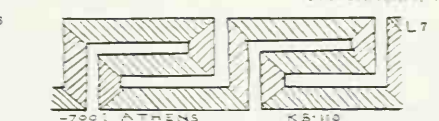
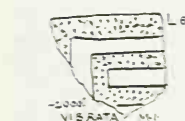
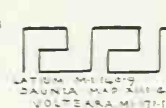
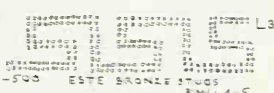
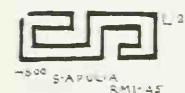
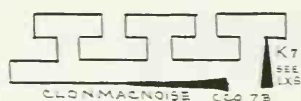






ALLXD RECIPROCAL







CERVETRI MI.340.4



-700 ATHENS KB 110



CAPUA

KT.47



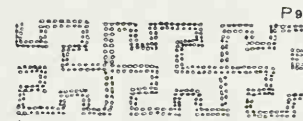
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HALLSTATT BC 57



HALLSTATT, SCABBARD BC.57



-600 ESTE BRONZE STUDS, MA1897.139



RHODES, KB114



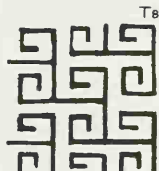
-600? KARIA, HU II, 246



CAMBRIDGE A.1915.245



-670 CAERE RMZ



MEIGGE RCA 286



CARDONAGH, CC.0.51



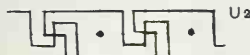
+800 CROTHORNE CROSS HEAD SED 38



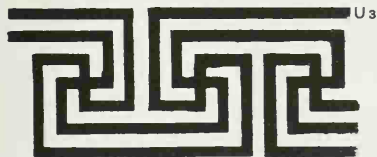
VALENZANO, 69A IX.3



+1080 CC.0.56 DYSERT O'NEA DIAGONAL AT FERNS



-500 ATHENS DRESS Φ



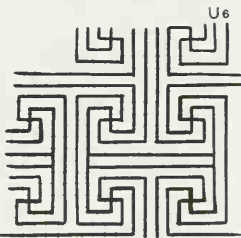
-450 SYRACUSE



M. CHINA SCREEN, BSA ALSO RUMICK CLXII



+100? AIX PROVENCE MGA.47



MM III KN05505

FPM. 256



+440 RAVENNA, PLACIDIA Φ



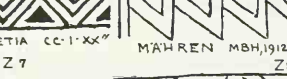
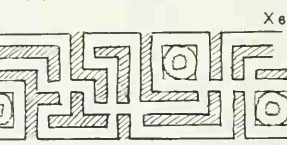
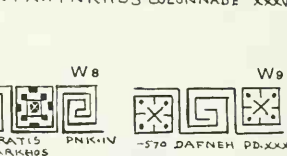
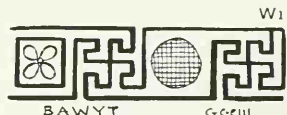
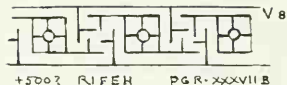
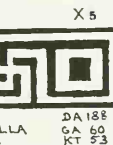
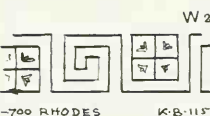
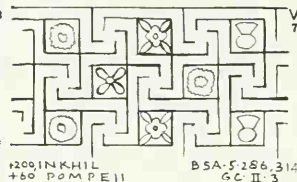
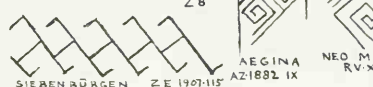
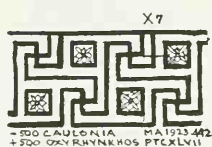
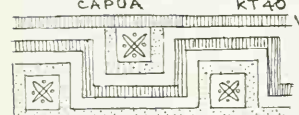
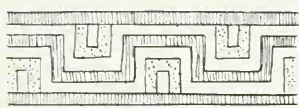
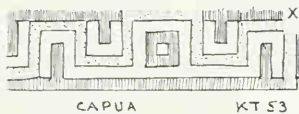
+440 RAVENNA, PLACIDIA NB. II. 152

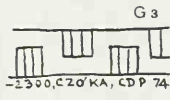
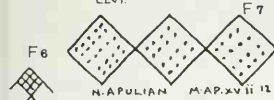
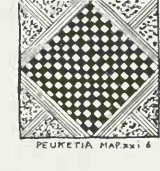
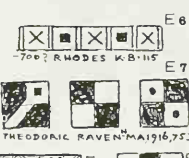
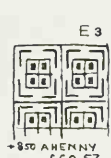
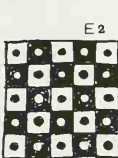
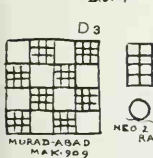
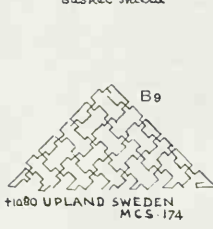
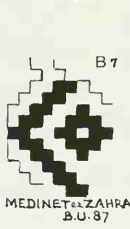
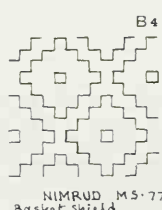
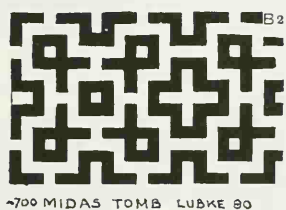
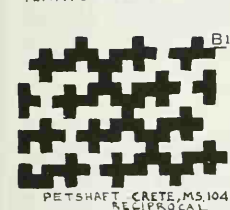
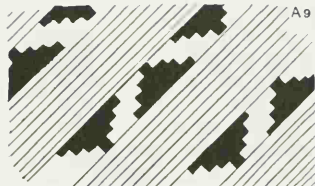


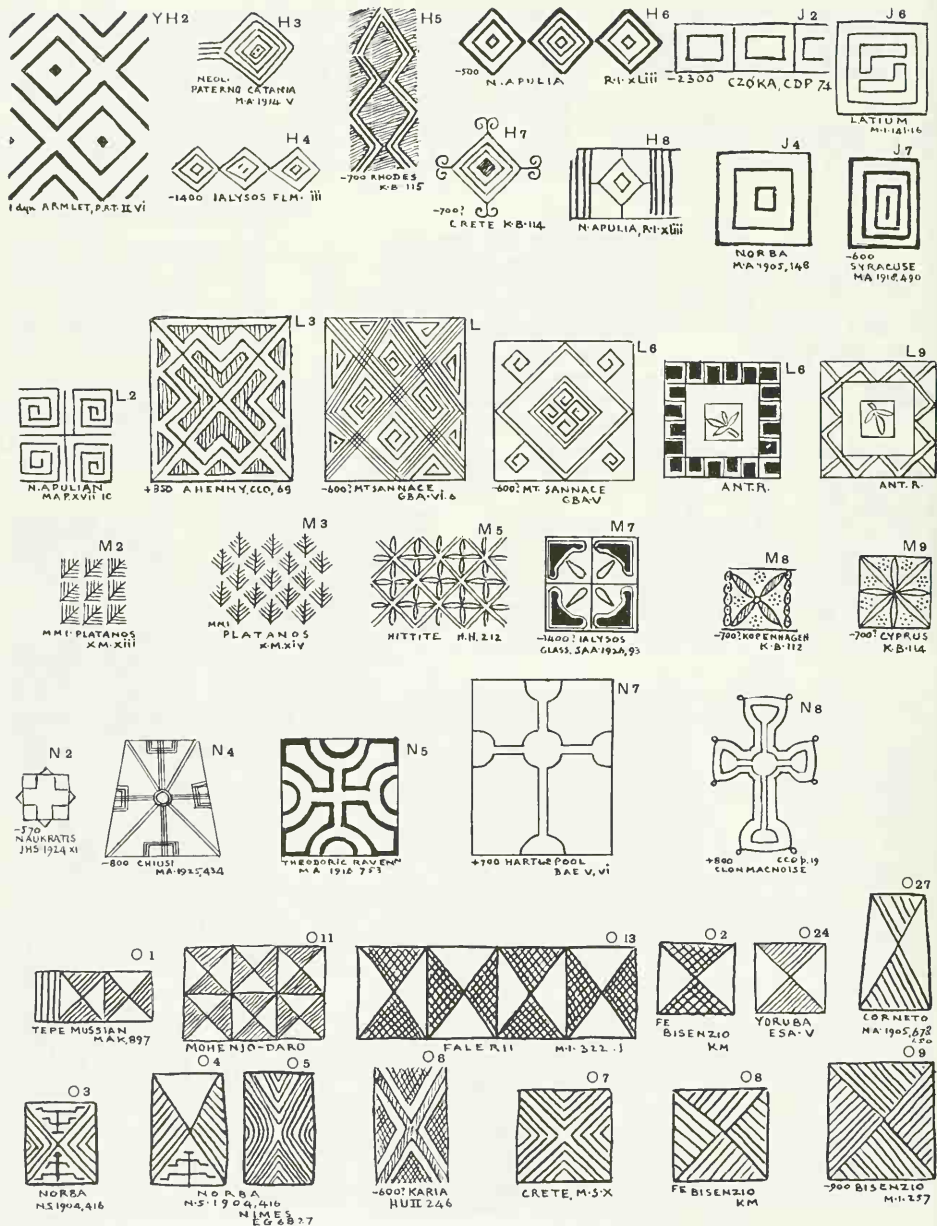
+141 IS-SANAMEN

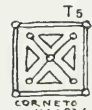
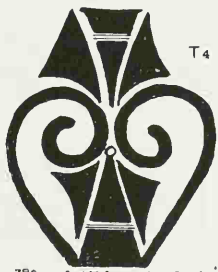
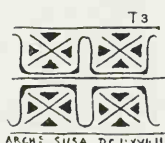
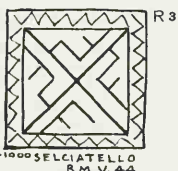
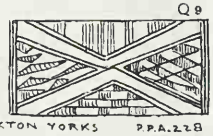
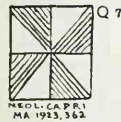
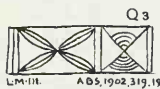
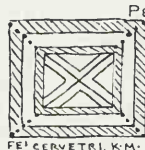
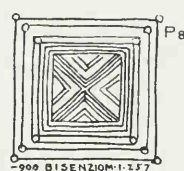
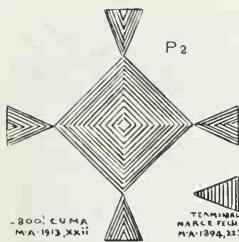
BSA.5.XIX

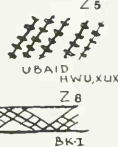
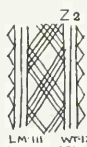
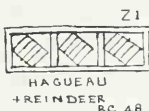
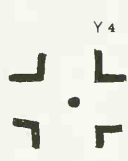
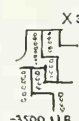
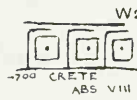
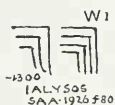
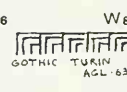
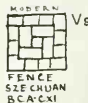
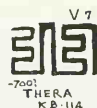
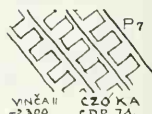
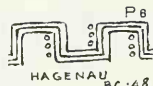
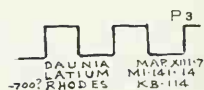
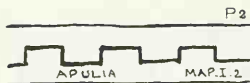
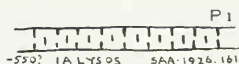








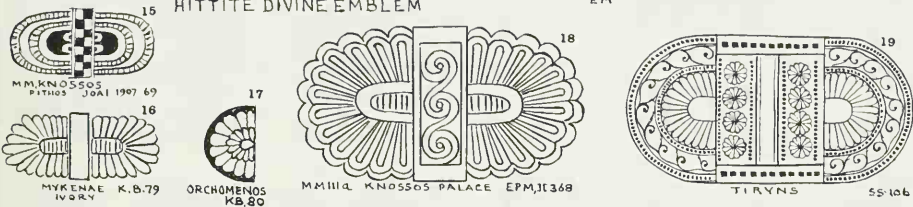




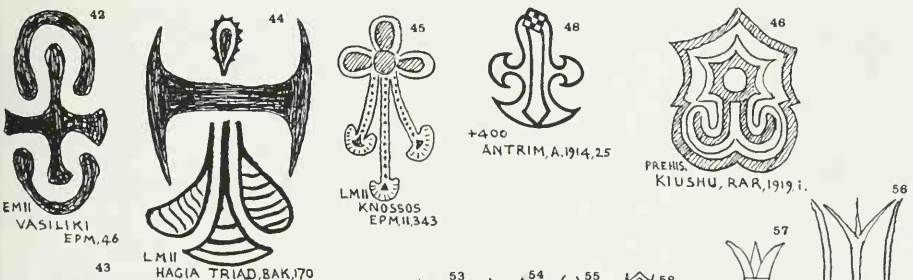
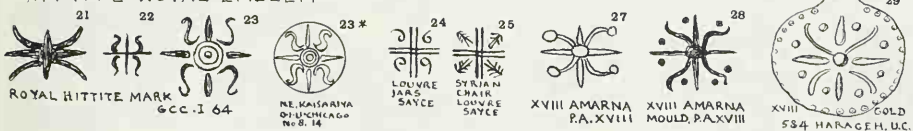




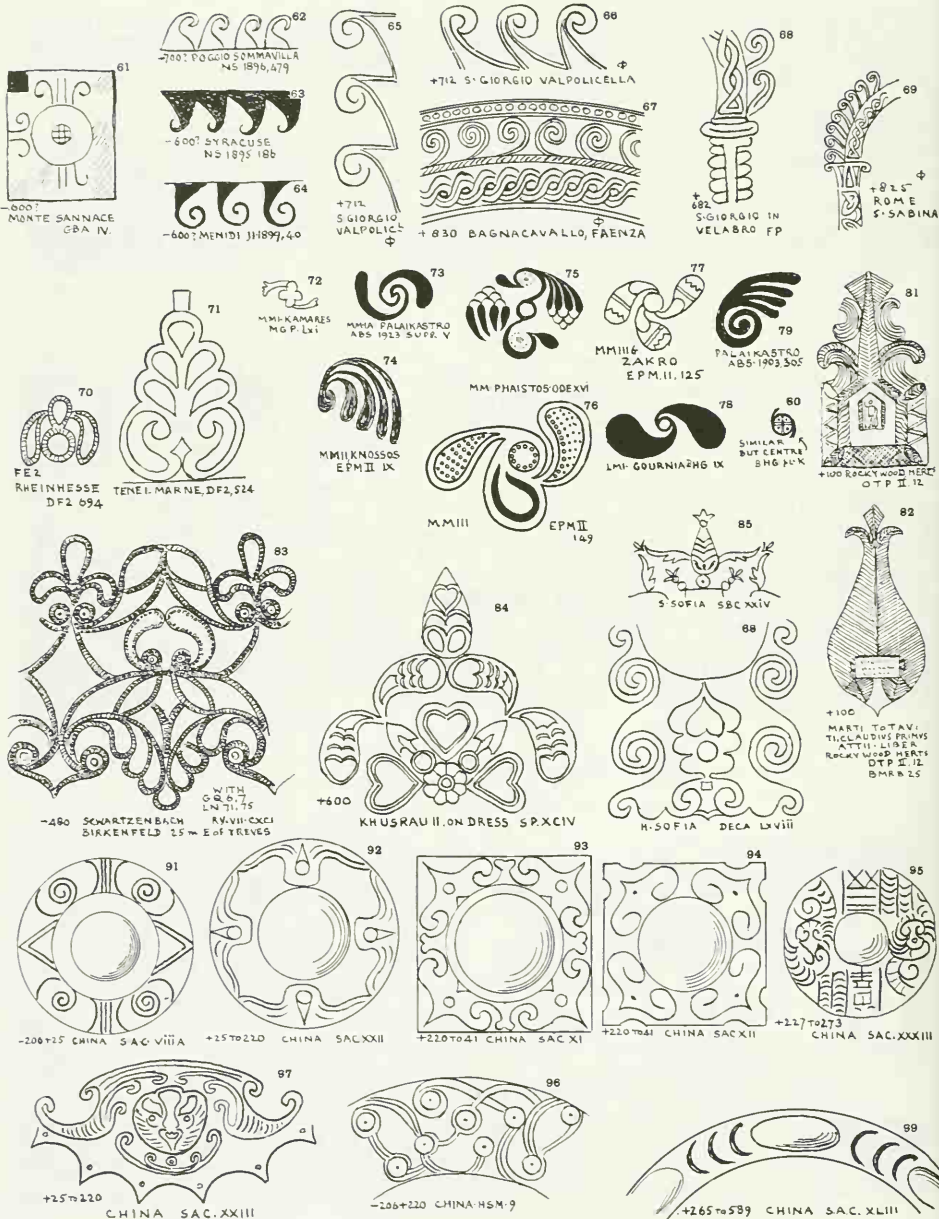
## HITTITE DIVINE EMBLEM

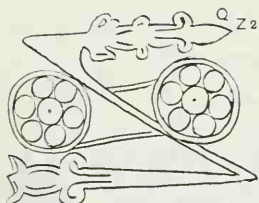


## HITTITE ROYAL EMBLEM



## SASSANIAN EMBLEMS





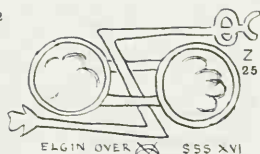
GLENFERNESS ~~XXX~~ ABOVE, SSS XXIV  
ON BACK S & C SCROLLS  
AND INTERLACED DRAGON



BEHIND  
HORSEMAN  
SSS XLVI  
KIRRIEMUIR



DYCE SSS IX  
ACM



ELGIN OVER ~~XXX~~ SSS XVI



DYCE  
SSS IX



DRUMBUIE ACM 101



THAMES  
BMCE. I



ST. VIGEANS  
ACM 250



KINGSDRUM  
ACM 238



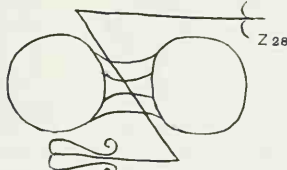
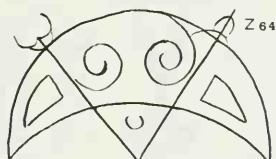
MONYMUSK. ACM 209



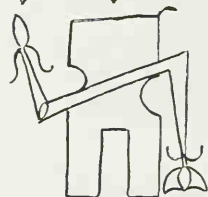
KINTRADWELL ACM 42



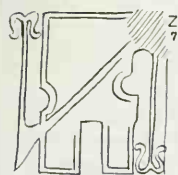
CRICHE ACM 168



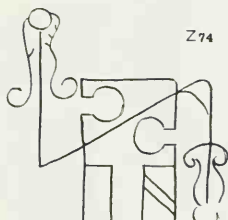
LOGIE IN THE GARIOCH  
SSS III



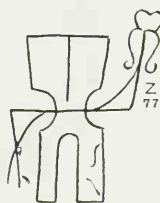
INVERALLAN  
ACM 105



MAIDENSTONE GARIOCH  
SSS II  
AND MIRROR



TYRIE, ALSO BIRNIE SSS XII, XVII  
AND WITH COMB + MIRROR XXXIII



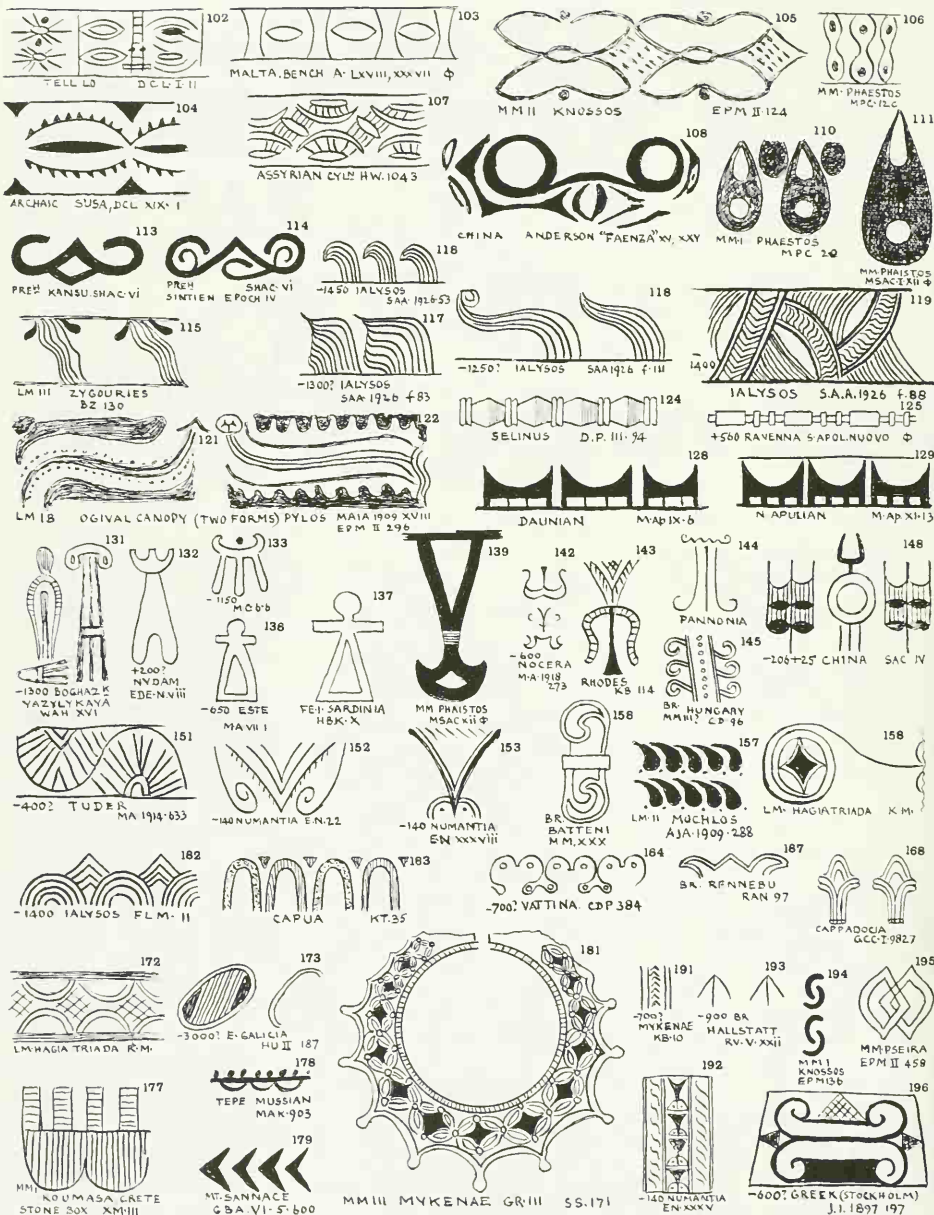
MILL OF NEWTON SSS XII  
ABOVE ~~XXX~~



CLATT  
SSS V



4007  
PRAESIOS  
A 25-1906 91









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